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PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE STREET, PICCADILLY, W.

TUESDAY NEXT, April 11, at 3 o'clock, Prof. J. COSSAR EWART, M.D. F.R.S., FIRST OF THREE LECTURES on 'Zebra and Zebra Hybrid.' Half-a-Guinea the Course.

THURSDAY, April 13, at 3 o'clock, Prof. DEWAR, M.A. LL.D. F.R.S., FIRST OF THREE LECTURES on 'The Atmosphere.' Half-a-Guinea the Course.

SATURDAY, April 15, at 3 o'clock, LOUIS DYER, Esq., M.A., FIRST OF THREE LECTURES on 'MACHIAVELLI.' Half-a-Guinea the Course.

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FRIDAY EVENING, April 14, at 9 o'clock, Prof. A. W. RUCKER, M.A. D.Sc. E.S., on 'Earth Currents and Electric Traction.'

DR. RICHARD GARNETT PORTRAIT COMMITTEE.

A Committee has been formed for the purpose of presenting Dr. Richard Garnett with his portrait upon his retirement from the post of Keeper of Printed Books at the British Museum.

During the forty-eight years that Dr. Garnett has held office at the Museum he has won the regard of thousands of students by his unfailing courtesy and devotion to their interests. At the same time he has made a wide reputation as a man of letters and has taken an active part in promoting the efficiency of public libraries throughout the country. All who are acquainted with Dr. Garnett and his varied work will, it is believed, welcome an opportunity of giving some practical expression of the esteem in which they hold him.

A commission for the Portrait has been given to the Hon. John Collier.

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The amounts of subscription will not be published, but a list of the Names of the Subscribers will be presented to Dr. Garnett.

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University College, Cardiff, February 16, 1899.

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SATURDAY, APRIL 8, 1899.

CONTENTS.

	PAGE
LIFE OF ADMIRAL MENDES	423
RECORDS OF LINCOLN'S INN	424
A WELSH CLASSIC	425
THE AGRARIAN LAWS OF ROME	426
BIOGRAPHICAL EDITION OF THACKERAY	426
A COSMOGRAPHER OF THE SIXTH CENTURY	427
NEW NOVELS (A Double Thread; One Poor Scruple; A Modern Mercenary; The Lady of Criswold; The Deli's Grannie; Le Serment de Lucette; Le Sang des Races)	428-429
MODERN BOOKS OF TRAVEL	429
THE LITERATURE OF SPORT	431
SHORT STORIES	431
ORIENTAL PHILOLOGY	432
SPINOZA LITERATURE	432
OUR LIBRARY TABLE—LIST OF NEW BOOKS	433
THE DATE OF DANTE'S EMBASSY TO SAN GEMIGNANO; NEW LIGHT ON JUNIUS; THE ORIGIN OF THE SURNAME "CHAUCER"; SELMA LAGERLOF'S 'GOSTA BERGLINGS SAGA'	434-435
LITERARY GOSSIP	436
SCIENCE—RATZEL'S HISTORY OF MANKIND; CHEMICAL LITERATURE; THE DUMBUCK CHANNOG; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP	437-439
FINE ARTS—THE COINS OF SYRACUSE; LIBRARY TABLE; GERMAN CONTRIBUTIONS TO ARCHEOLOGY; NEW PAINTS; SALE; GOSSIP	440-441
MUSIC—LIBRARY TABLE; GOSSIP; PERFORMANCES	442-443
NEXT WEEK	443
DRAMA—LIBRARY TABLE; GOSSIP	443

LITERATURE

Life of Admiral Sir William Robert Mendis, G.C.B., &c., late Director of Transports.
By his Son, Bowen Stilon Mendis, late Surgeon R.N. (Murray.)

In the *Revue des Deux Mondes* a scheme lately appeared for landing a French army in the south of England. This force was supposed to include 170,000 troops, to be conveyed in 1,500 steam-launches under the protection of 500 quick-firing guns, at the trifling cost of 150,000,000 francs. Until, however, this imaginary voyage shall have been accomplished, it may safely be averred that no larger number of troops, in modern days, has ever been safely placed on an enemy's shore than that of the combined French and British armies, when transported from Varna to the Crimea in 1854. The whole conception of this successful naval and military operation was the work of Capt. Mendis, the subject of the present memoir. Subsequently as organizer and director, for twenty years, of the Transport Department at the Admiralty, Admiral Mendis became well known by name to all naval and most military officers of the present and past generations. His son, therefore, has done well to give to the world an account of his gallant father's long life, devoted as it ever was to the cause of his country and his sovereign.

At the age of eleven years, William Mendis, son of Admiral W. Bowen Mendis, obtained, in 1825, a nomination to the Royal Naval College. From this establishment he joined the *Thetis*, a frigate commanded by Capt. Bingham, who was drowned in the Guayaquil river, in 1830, by the capsizing of the barge of which young Mendis was midshipman in charge. Not long afterwards the *Thetis*, on her homeward voyage under Capt. Burgess, was wrecked on Cape Frio, and the thrilling story of the wreck reads like a chapter from one of Capt. Marryat's novels or 'Tom Cringle's Log.' Indeed, it may here be noticed that not only are the letters written to his father by the young midshipman, describing the events of his voyage, remarkably lucid, but through-

out his after career this officer's power of expressing himself with clearness and candour renders his letters and diaries valuable as documentary evidence of historical events in which he took part.

Whilst in the *Acteon* at Constantinople, in 1832, Mendis had an opportunity for acquiring an unusual experience, which he was able to turn to good advantage at a later period:—

"I watched the embarkation of the Russian army the whole day, scarcely leaving the deck of the *Acteon* even to eat. I made careful notes of their manner and methods of embarking the cavalry and guns, and most excellent and expeditious they seemed to be, the whole force of 22,000 men, with all their stores and belongings, being on board before 6 P.M., the embarkation having been commenced at 6 A.M."

His next ship was the *Pique*, commanded by Rous, so well known as a racing authority at the Jockey Club. The homeward voyage of the *Pique* has always been regarded as a most marvellous exhibition of seamanship. She struck on the rocks at the mouth of the St. Lawrence; but, by great skill and the exertions of her crew, she was extricated from her perilous situation and brought home across the Atlantic, although in an almost sinking condition. The narrative of this and other subsequent commissions makes capital reading; but the most interesting portion of the volume consists of the extracts from Capt. Mendis's letters from the Black Sea during the Crimean campaign.

In 1853 Sir Edmund Lyons placed Capt. Mendis in charge of his flagship during her passage to the Sea of Marmora, where the latter obtained the command of the *Arethusa* frigate. After war had been declared the *Arethusa* was ordered to engage a battery on the mole at Odessa, whilst a combined squadron of steamers made an attack on the main works of that port. The frigate stood in, tacked close off the mole, and engaged the works on it in reverse, while the eight middle guns on the port side of the main deck were transported to the stern ports. Then she stood in again, a reef was taken in the topsails to prevent her going too fast through the water, so as to allow better aim, and she delivered one broadside, hove in stays, was enabled to fire from her stern ports whilst tacking, and then delivered the other. This was the last occasion when a British frigate fought an independent action under sail; and, as Admiral Lord Dunsany states, "No such brilliant *tour de force* can be ever performed now."

When the allied armies had reached Varna, Mendis became flag-captain to Sir Edmund Lyons in the *Agamemnon*. On September 2nd, 1854, he writes:—

"As I told you, I was called upon to draw up a plan of the British part of it [the embarkation to the Crimea]: the rendezvous, the progress of the enormous flotilla, the anchoring, and the disembarkation of the whole army. I completed it, after eight days of the hardest labour I have ever gone through, the night before last, and sent the sheets to the military press; yesterday I was called upon to read it in manuscript to Lord Raglan, Sir Edmund Lyons, and Sir George Brown. When we were assembled in conclave in his lordship's bed-room he proposed reading it himself, which he did entirely, and wound up by saying 'that it must be printed and handed down to posterity; it is excellent in all its parts.' And Sir G. Brown said, 'It is

the best thing I have read.'.....Our ships will number under sail: British, including ships of war, 52; ditto steamers, 30; French, about 200, as they have many small vessels. The boats in line: British will number 350, and the French a like number. I land at the first landing 6,000 infantry and twelve guns, and at the second a like number; the third and fourth and fifth the same.....10 o'clock.—The commander-in-chief [Admiral Dundas] has come down in the *Furious* to look to matters at the eleventh hour, and possibly may make some crash in our plans; but Sir Edmund will keep us straight."

Readers of Kinglake's 'History' may remember a controversy therein concerning the placing of a buoy by the French to mark the northern limit of their landing in Kalamita Bay, and the "painful dislocation of the arrangements" caused thereby. Capt. Mendis averred that "not the slightest inconvenience, confusion, nor delay was occasioned to the disembarkation of the British by any act of the French." Thereupon Kinglake inserted a note, stating: "Among these uninformed thousands was Capt. Mendis, Sir Edmund Lyons's flag-captain." In fact, the readers of Kinglake's book are altogether kept in the dark as to the great services rendered by Capt. Mendis on this occasion. His son has shown, we think, good judgment in omitting all reference to this affair. If there had been any clash in the plans of the British it would have certainly been due to Dundas's interference at the eleventh hour, above alluded to. Like Kinglake, the naval Commander-in-Chief never acknowledged the real authorship of the scheme of this successful operation; but Sir Edmund Lyons did his best to inform the Government that all the credit of the programme was due to his flag-captain; so that in the letter from the Duke of Newcastle, by command of the Queen, thanking the army under Lord Raglan, and the navy under Sir E. Lyons, for the successful landing of the expedition and the victory of the Alma, &c., the total omission of the name of Admiral Dundas was pointed and significant.

After the battle of the Alma, which he witnessed from the tops of the *Agamemnon*, Capt. Mendis landed and went over the battle-field.

"I undertook, yesterday, the duties of the beach to embark the wounded—a sad duty, for frightful were the scenes. At nightfall we had filled the *Vulcan*, a larger steamer called the *Andes*, and another—the *Colombo*. The poor fellows were brought down in every imaginable contrivance to afford them comfort. We landed hundreds of men with hammocks slung on poles, and brought them down in that way until dark stopped us. Some died by the way, some on the beach, some in the boats—sad, sad scene!"

By September 26th the fleet was off Balaklava, a harbour that Capt. Mendis was the first naval officer to enter, Sir E. Lyons having sent him in to communicate with Lord Raglan. When the fleets engaged the sea defences of Sebastopol on October 17th, the *Agamemnon*, as everybody knows, led the way and took up the hottest inside position, within 750 yards of Fort Constantine at the north entrance of the harbour:—

"We anchored beautifully, and opened a magnificent fire upon the heavy work; the shot and shell fell like hail in and about it; soon a magazine within it blew up, whereupon we gave

three good cheers and redoubled our fire, until not a man appeared on the upper part of it, and only three guns continued to fire from a battery where sixty had been pouring destruction upon the advancing ships. We were getting severely punished, and one of our supporters, feeling it very hot, *inexplicably* withdrew, upon which the mass of fire fell upon us, and nothing but the rapidity and precision of our own fire saved us from destruction."

After the bombardment Capt. Mends was constantly on shore at headquarters with his chief, and naturally his keen observation enabled him to speak with authority as to the unsatisfactory conduct of affairs in connexion with the army during the siege operations. It was with grief that he noticed the incapacity of many officers in high positions:—

"Canrobert is everywhere, my Lord Raglan nowhere; he is not even known except on the day of the fight, when he coolly goes into the thick of it, '*toujours calme*,' as Marshal St. Arnaud said of him in his despatch after the Alma."

"General Canrobert is getting very anxious to begin a decided attack with the whole force; he has his batteries ready, whilst ours are not nearly so, I am sorry to say. Depend upon it, it will come to light that Lord Raglan is not a man of energy. I see now by Sir Edmund's manner that his heart is racked at the lamentable want of energy from first to last in the army. Lord Raglan takes everything for granted; ever believes the last tale; never brings anybody to book, and he is surrounded by inefficient men."

Sir Edmund was a different type of man; his vigour and Wellington's thoroughness were much wanted.

"He has been the genius of the campaign in the expedition. Imagine his calling upon Lord Raglan the other day to ask him to show himself more among the troops; to address them, and get acquainted in his own person with their wants, as a great many disbelieved in his presence and the majority of his army had never seen him. He talked to him in such a way that tears actually came into his eyes. He thanked Sir Edmund very much and promised him he would attend to his wishes; and I hope he has, as positive discontent was beginning to show itself."

"I said early in the campaign, and I see more forcibly the truth of what I said and felt, that an Iron Man was wanting, regardless of all conventional humbug, who would do as the great Duke did, look into things himself, see to their working or non-working, and remove man after man of the incompetent until he got the man required. The drones, the ignoramuses, the imbeciles, the *helpless* in the Army are legion, one cannot believe them Englishmen, high and low alike. The regimental officers are better. The men of the line are not over-wise in caring for themselves, but both do their duty worthy of England before the enemy and should be better provided for by all the extraneous branches."

There is more similar criticism, accompanied by not a few illustrative incidents, which might well serve to modify preconceived opinions based on Kinglake's eulogistic text.

In February Admiral Lyons shifted his flag to the Royal Albert, in which "noble ship" Capt. Mends accompanied him during the successful operations at Kertch, and, after the fall of Sebastopol, to take the lion's share in the capture of Kinburn. An awkward accident occurred to this ship during its passage to Malta, which led to Capt. Mends deciding to beach her in a

little bay of the island of Zea called Port Nicolo. This delicate manœuvre was so admirably performed that when the ship, after her repairs had been effected, reached Malta there was not a scratch on her copper.

Early in 1862 Capt. Mends, who had for some time been Deputy Controller-General of the Coastguard, was appointed Director of Transports at the Admiralty on the reconstitution of that department; and he elaborated the plan for conducting the Indian relief service overland, which was accepted by the India Office in 1864, when the fine troopships *Serapis*, *Crocodile*, *Euphrates*, *Jumna*, and *Malabar* were designed and built from the requisitions furnished by him. Admiral Mends held, with great justice, that the regular passage of these great white troopships to and fro, through the Mediterranean, the Canal, and the Red Sea, did much to enhance the national prestige in those waters.

Mr. Mends has compressed the account of his father's official life at the Admiralty within the narrowest limits, although this was the period—twenty years—which made his name so well known in both services. Although some experts and officials may be disappointed at not finding a fuller notice of the admiral's work in office, it would probably not interest the general reader. So also with the private life of the admiral after his retirement; his son has done well to refer but briefly to it. Its happiness was proverbial to all who had the privilege of joining the family circle at Alverstoke, always a centre of advanced naval information. The admiral died in his eighty-sixth year, within a few hours of the firing of the royal salute by the fleet, in sight of his windows, at Spithead on the occasion of the Jubilee review of 1897.

Records of Lincoln's Inn: Black Books. Vol. II. 1586–1660. (Privately printed.)

THE Honourable Society of Lincoln's Inn is accomplishing a valuable work in printing its interesting records. The Inns of Court, with their peculiar customs, their collegiate existence, and their sturdy traditions, occupied a striking and distinctive place in English social life, and it is only when the veil is now lifted that we realize how much there was to tell and how very imperfect was our knowledge of these ancient institutions. The body of the work has been prepared for press, as before, by Mr. Percy Baildon; and Mr. Douglas Walker (a Master of the Bench) contributes a valuable preface, bringing out the points of chief interest in the present volume. How large a part was played by the Hall as the centre of the Inn's corporate life is evident from these pages. Benchers, barristers, students, and clerks dined and supped together at their several tables in the Hall, summoned thereto by the blowing of a horn. Mr. Walker's description of the things that were to be seen there deserves to be given in his own words:—

"The proper wear within the Inn was cap and gown. The fashion, however, was to wear hats, cloaks or coats, swords, rapiers, boots, spurs, large ruffs, and long hair. Even Benchers so far forgot themselves as to sit in term time in Hall with hats on. . . . In it the Reader gives his Readings, moots and bolts are performed, and the Masters in Chancery sit in 1655 to hear references. . . . It is the scene of the furious out-

break against the authority of the Bench which resulted in several Fellows being laid by the heels. Here on one of the hunting nights there was such disorder 'as the most ancient in this house have neither known nor heard the like in ancient time.' Here too Colt at dinner strikes the steward with a cudgel or bastinado on the head to the effusion of blood; John Baber and John Webb strike and stab each other," &c.

The free, vigorous, independent life of the gentlemen of the Inns of Court is constantly brought before us. It must be remembered that, recruited as they were very largely from the country gentry, they were used to an open-air existence and belonged to a dominant class.

But for Englishmen of the sixteenth and the seventeenth centuries there was another and a very important side of the national life. The chapel and its "preacher" figure prominently in these pages. Even here the manners of the Fellows were free to a point scarcely credible to a more decorous generation. The extraordinary order which had to be made in 1623, that

"none of them, or any other person, in time of divine service and sermon. . . . shall sit, lean, or rest with their hands or arms or any other part of their bodies upon or against the Communion Table, or lay their hattes or bookes upon the same,"

needs no comment. The authorities, however, cannot be said to have set a good example, for we note some years before, in a list of the Inn's linen, "Communion Table and syde-bord clothes" immediately after towels "serving only for oysters." But the building of the new chapel was the great Jacobean event, and we hear much of its details, and especially of the great difficulty with which the money was raised. The preachers were decidedly important personages among the officers of the Inn, and were well remunerated. Among them was the well-known Dr. Donne; and even Archbishop Usher filled for a time the post. The chaplain, or Reader of Divine Service, received a comparatively small salary, although his duties included daily service. The religious belief of the Fellows was at that time a matter of concern, and the Bench appointed a committee of censors to keep watch on their faith and morals.

The great Christmas festivities appear to have died out about the time of Charles I.'s accession; and the time-honoured "Revels" were suppressed by the Puritans in 1649. We read of the solemn dancing of the barristers at Candlemas, and of the annoyance of the Bench in 1610, when, at this festival, "the whole Barre" refused to dance before the judges, who were guests of the Inn. Charles I. was so delighted with the masque presented by the Inns of Court in 1633 that the Lord Chamberlain was ordered to invite a number of the gentlemen "unto the Masque which is to be danced by his Majestie upon Shrove Tuesday." In curious contrast with these gaieties is the name of William Prynne, whose 'Histrio-Mastix' appeared the same year. For this, as every one knows, he was expelled from the society, in which he was an utter barrister at the time. But his turn came with the triumph of the Puritans; in 1648 he was made a benchers, and in 1657 treasurer. The Civil War, we learn, greatly impoverished the Inn, owing to the absence of a large proportion of its members in the field. The

majority of these doubtless fought on the king's side, though the actual number of "delinquents" was only forty-five; the Parliamentary side, however, was well represented by Speaker Lenthall, Oliver St. John, John Thurloe, and others.

The indices to this handsome volume deserve special praise, and bring to light a number of curious facts and words. Several relevant documents also are printed in the appendix, including an important agreement as to Lincoln's Inn Fields in 1657, to which is appended an interesting plan, a facsimile of which is given as the frontispiece to this volume. The only slip we have observed is in the preface, where is twice mention of Sir "Henry" Minshall. This was the Sir Richard Minshall, a recusant and Royalist, who is found under the Commonwealth mysteriously claiming that Charles I. had created him a baron and viscount.

A WELSH CLASSIC.

Gwledigaethu y Bardd Cwsc. Gan Ellis Wynne. Dan olygiath J. Morris Jones. (Bangor, Jarvis & Foster.)

If the judgment of competent critics could be ascertained as to the best three prose works in Welsh literature, nine out of every ten would doubtless include 'Y Bardd Cwsc' in their list of favourites, and more than half the number would assign it the second place on their list, the premier position being generally accorded to the Welsh version of the Bible. No other prose work in the language—save the Bible and the Prayer Book—has passed through so many editions, around dozen at least having appeared during the last half century. For many, the chief charm of the work lies in its terse idiomatic style, in the wealth and strength of its language; for in respect of closeness of texture and purity of diction it has long been regarded as one of the best models of Welsh prose.

This is the more remarkable because 'The Sleeping Bard'—to give the English equivalent of its Welsh title—is not exactly an original work. Its general scheme, and even some of the details of its execution, are borrowed from Sir Roger L'Estrange's somewhat free translation of the fantastic 'Visions' of Quevedo, "the most widely gifted Spaniard of his time," who ranks second only to Cervantes himself among the satirists of Spain.

As to the nature and extent of Ellis Wynne's indebtedness to L'Estrange—for he was clearly unacquainted with the Spanish original—the most likely conjecture which a comparison of the two versions suggests is that in perusing the English work the Welsh clergyman was so startlingly impressed with the large possibilities of its allegorical plan for the purposes of a free criticism of men and manners that he straightway poured forth into its borrowed mould the accumulated stream of his molten thoughts on the sins and follies of his fellow-countrymen in Wales. Thus his visions of the world, of death, and of hell correspond in general outline, though only occasionally in detail, to those bearing similar titles in L'Estrange's work; but he omitted the four remaining visions of his original, selecting as his models only those

which best suited his purpose, and arranging them according to a natural sequence, instead of the haphazard order of Quevedo.

The result of this freedom of treatment on the part of Ellis Wynne is that he produced not a blurred representation of Spanish life at the beginning of the seventeenth century or of London society at the Restoration, but a series of realistic cartoons which exhibit with convincing fidelity, though not without such touches of exaggeration as are essential to caricature, the more salient types of worldly life that prevailed in Wales during that period of moral and intellectual torpor which preceded the dawn of the Methodist revival. George Borrow, who wrote a highly spirited, though often inaccurate translation of 'The Sleeping Bard,' and who, of course, was acquainted with Quevedo's text, though, curiously enough, not with L'Estrange's, asserted the superiority of the Cambrian over the Spanish work on the score of its greater unity of purpose, and the absence from it of any superfluous matter:—

"In reading Quevedo's 'Visions' it is frequently difficult to guess what the writer is aiming at; not so whilst perusing those of Ellis Wyn. It is always clear enough that the Welshman is either lashing the follies or vices of the world, showing the certainty of death, or endeavouring to keep people from hell, by conveying to them an idea of the torments to which the guilty are subjected in a future state."

Owing to the vigour of Ellis Wynne's description of hell and his dramatic presentation of its denizens, his work was often regarded, a century ago, and even later, as an unclean thing—a "devil-raising" book. Borrow tells us how a "little Welsh bookseller" of his acquaintance, for whom his own translation was written, shrank at the last moment from publishing it, through fear of being prosecuted for blasphemy, and its appearance was consequently delayed for some thirty years. "Yet," says Borrow naively, in words that any one who has read the work can well endorse,

"there is no harm in the book. It is true that the author is anything but mincing in his expressions and descriptions, but there is nothing in 'The Sleeping Bard' that can give offence to any but the over-fastidious."

As to the present issue, the editor states its object to be the restoration of the text to its "original purity." Chancellor Silvan Evans applied exactly the same expression to his own edition of the work nearly fifty years ago, adding, with much truth, that "scarcely a book in the language had suffered more at the hands of editors than 'Y Bardd Cwsc.'" As he did not, however, reproduce the orthography of his original *literatim*, and as some of his etymological explanations have since turned out to be erroneous, Prof. Morris Jones girds savagely at the veteran Welsh scholar as if he were the very type and representative of the worst charlatanism. This attack by the youthful professor upon a pioneer now bowed down with age, who has almost reached the close of a lifetime devoted to serving Welsh literature without fee or reward, is not only unjustifiable, but also comes in the worst taste from one whose leisurely methods of work may be inferred from the fact that this volume was announced nearly five years ago, while his only other editorial offspring, 'Llyvyr yr Agkyr,' occupied him during

the preceding five years and more, though his daily occupation has been no other than the study of Welsh throughout the whole of the period in question.

Other Welsh scholars have of recent years shown a similar lack of restraint in their criticism of those who do not accept their methods or conclusions, though they themselves are often too sensitive to permit of any faultfinding with their own performance. Even the work of the present editor is by no means impeccable. In his introduction he treats as an original record the entry relating to Ellis Wynne in Foster's 'Alumni Oxonienses,' though an obvious misprint in it should have sent him to consult the manuscript registers themselves, which might then have helped him to solve some difficulties as to Wynne's university career. In his bibliography he omits at least two distinct editions and two reprints, and adds no particulars about those that are included in his list beyond specifying their date and place of publication. The genealogy and family history of the author could be more readily followed had they been accompanied with a pedigree in tabular form, while under this head mention should surely have been made of Ellis Wynne's descent from a branch of the "fair" Fitzgeralds who settled in Merioneth (whence the Wynnes of Peniarth are also descended), and of his connexion on the maternal side with Col. John Jones, the "regicide," Cromwell's brother-in-law. In explaining the word *stent* (corrupted from the English "extent") as meaning simply an estate the editor misses the thrust at landlordism intended by the author, for the word is exclusively applied to land originally enclosed from a common, but subsequently transmitted in the same family for several generations. The word *stint* is employed in precisely a similar sense in parts of England. *Hundrod* (English "hundred") in the text means not merely a company, but the whole *posse comitatus*, while *hundwyr* has the appearance of a misprinted Welsh form of *swindlers*. The word *hook*, found in so many Anglo-Flemish place-names, notably in Cape Colony, would have afforded a good parallel to the use of the Welsh *bachel* in the sense of corner.

Having said so much—and we felt bound to express our resentment at the attack on Chancellor Silvan Evans—we must not omit to give full credit to Prof. Morris Jones for his editorial work on the volume. No Welsh work ever published has, perhaps, had the benefit of minuter care, of sounder scholarship, or of a more whole-hearted appreciation on the part of its editor than the present liberally and thoroughly annotated edition. In purity of style the editor's introduction almost rivals the body of the work itself; the notes and glossary are terse and pungent, here correcting the errors of predecessors, there authoritatively settling some disputed point of syntax or etymology.

Recognizing textual accuracy to be the student's first necessity, Prof. Jones has reproduced the *editio princeps* "letter for letter, line for line, and page for page," including even its misprints. His own wishes seem to have been furthered with no little zeal and artistic judgment by the publishers, who deserve every praise for their

share of the work. In order that the reproduction should approach as near as possible to a facsimile, it was set with type cut by William Caslon in 1722, which corresponds pretty closely to the letters of the original. The title-page, moreover, has been reproduced by photo-zincography; there is a drawing showing the present condition of Ellis Wynne's residence near Harlech; and extracts from parish registers, with specimens of the author's autograph, are also given in facsimile.

We trust that a similarly high standard of editorial thoroughness and typographic excellence will mark the series of Welsh reprints which the Guild of Graduates of the University of Wales are now preparing for publication by the same firm. With the exceptions that we have noted, the present volume, which may be regarded as the precursor of the Guild series, may well serve as a model of what such reprints ought to be.

Essai sur les Lois Agraires sous la République Romaine. Par Robert Dreyfus. (Paris, Calmann Lévy.)

It would be unfair to criticize this study of the agrarian laws of the Roman Republic from the standpoint of the antiquary or the student of Roman constitutional law; even the economist who makes antiquity his field might complain that it presents no new facts, and contains hardly an original idea. But it is a brightly written sketch, from a semi-socialistic standpoint, of those efforts at economic reform which are bound up with some of the most striking figures in Roman history. The personal element is, perhaps, more obvious—it is certainly more attractive—in this department of the Roman annals than in any other. Patrician demagogues give way to the heroes of the plebs, and these in turn make room for the founders of the later democratic movement. The sanguinary benevolence of Sulla, the vacillating talent of Cicero, and the steady genius of Cæsar complete the tale; and movements and men are all connected by a chain of endless and, for the most part, fruitless agrarian laws.

This is an excellent field for the picturesque historian with economic views, even though these views are of a neutral type and the moral of the tale is not particularly obvious. M. Dreyfus believes that the ideal agrarian situation is to be found in a balance between large and small properties. There are some benefits—such as the reclaiming of land, the turning of a pestilential waste into a bright and healthful countryside—which can only be performed by large capitalists, while, on the other hand, the moral benefit exercised by small holdings on their proprietors is incalculable. France, with her nine million owners of the soil, with her three million labourers who hold their tiny plots, with her steady equilibrium of landed wealth, which shows large, moderate, small, and minute properties existing side by side, is the economic ideal of modern times to which Italy should have conformed. But the effectiveness of a moral drawn from a long epoch of attempted reform lies in determining the points in which the proposed remedies failed, and it cannot be said that

the author has done this thoroughly or systematically.

In following out such a line of thought one must admit that the economic agitations of the fifth century are too obscure in their causes and consequences to lend themselves to the philosophy of history. One cannot reproach the author for merely reproducing them, and must be grateful that he has presented them in a picturesque guise which is unfamiliar to the reader of modern works on early Roman history. He raises a righteous protest against the current practice of turning men into tendencies, and against the historian who "transposes into abstract language the uncertainties of Livy and Dionysius." But is it a final judgment on the Licinian laws to say that they were merely or mainly "sumptuary"; that they aimed at restricting property, not at redistributing it; and that, from this point of view, it made little difference whether the maximum which they fixed "applied to all landed property or only to the public land"? The meaning of these laws limiting possession was surely to leave as much of the *ager publicus* as possible for voluntary occupation by others; and if their maximum took account of private land, so much more of the public domain was at the disposal of the emigrant. They failed chiefly from the ineffectiveness of their sanction, but also for a reason which must have been operative at all periods of the extension of the Roman domain, though the author does not recognize it. It was that the effective settler on this domain had to be a rich man, with capital to improve the devastated land, and armed bands of clients and slaves to beat back the enemy hovering on its borders. The aim of Tiberius Gracchus, perhaps of his brother Gaius, was to restore the class of yeoman farmers; but it is difficult to see what his ideal yeoman could have done for Rome. He could have been neither a voter nor a soldier—he was too far from the capital to use his power in the legislative assemblies, and no empire can be garrisoned by a conscript army. No ultimate economic remedies, which might revive a failing industry, were thought of by either of the brothers; and, indeed, it is questionable whether the depopulation of the country districts, which they deplored, was other than a natural symptom. It did not mean only the influx of idlers into the central city; it meant that capital and personal enterprise were turning from a ruined industry to seek their reward in the business life of the provinces. The inalienable character of the lands assigned by the Gracchi was a practical admission of the economic weakness of their agrarian system. The devices of the time can only be fairly criticized as a part of the great imperial question, as attempts to solve the problem, What political life should be lived by Romans? But this point of view is in the present work subordinated to the purely social ideals which a self-existent nation may indeed cherish, but which an imperial state is too often forced to surrender. These pages contain, at any rate, many bright pictures of the politics of the time, and many subtle estimates of the personalities—whether terrible or beneficent—which occasionally relieve the prevailing selfishness, hardness, and dulness. The

appreciation is sometimes expressed by an effective stroke of the pen that lingers in the memory. G. Gracchus "dreamed of a constitution which should be a *vendetta*"; Sulla was "type accompli de l'anarchiste autoritaire"; and a part of Cicero's ideal was a state "where the people should be virtuous and orators respected."

But there is much indistinctness, and some incompleteness, in the technical portion of the work. The author states as a fact the now contested theory that coinage proper originated with the Decemvirs; he evidently believes, however, in some kind of currency having existed at a far earlier date, for he thinks that the Servian census rested on metallic wealth; but he gives no indication of the form which he supposes this specie to have assumed. He discusses early Roman land tenure without mentioning the theory that the *ager privatus* was held by the *gens*; yet this seems more probable than the view that there was no mean between the tiny *heredium* and the *ager publicus*. He regards the *agri occupatorii* as having been let out on regular leases, a second lease being granted to the middlemen to collect *vectigal* from their occupants. But this second contract is known only from legal sources, and had the State exercised a periodical revision of the tenure of these lands it is difficult to see how their occupiers could have asserted by long prescription the fiction of ownership. He notes that between 131 and 125 B.C. the census rises by 75,000 heads, but he does not explain the cause to which this augmentation was due. Had he written that it was an increase in those citizens who alone could be registered, the problem would perhaps have been solved; the Gracchan legislation seems to have given enormous numbers of the *capite censi* the status of the old *assidui*. G. Gracchus is credited with a great imperial change—the centralization of the system of farming the taxes. One would hardly gather from the author's language that the *lex venditionis* referring to the single province of Asia is here described. In discussing the affair of Octavius several passages are cited at the foot of the page as furnishing precedents for the deposition of a tribune; but on verifying these references we find that they all belong to a post-Gracchan date, and we must be content to admit that there is no known instance of the deposition of a Roman magistrate by the people until Tiberius Gracchus had his colleague dragged from the rostra.

The Wolves and the Lamb; Lovel the Widower; Roundabout Papers; and Denis Duval. By W. M. Thackeray. With Biographical Introduction by his Daughter, Anne Ritchie. (Smith, Elder & Co.)

MRS. RITCHIE has quoted in this introduction a passage from George Brimley's essays which may be applied to her father's life as fitly as to his work: "Thackeray could not have produced 'Vanity Fair' unless Eden had been shining brightly before his eyes."

As we have already noted, if Mrs. Ritchie's impressions are correct, the sense of death was very frequently with Thackeray during his last years; but it was a friendly presence, a vision of rest from the struggle

and ambitions of Vanity Fair in a very beautiful Eden of the future:—

"When I was going to die, as I thought I was one night, I was as easy in mind, and as trustful of God and as confident in His wisdom and mercy, as St. Augustin, or St. Teresa, or Lady Huntingdon, or the Rev. Cesar Malan—I mean any Churchman high or low, and so no more about it."

And in another place, writing to a friend, he says:—

"I am not sorry for most people, certainly not for those old and in pain, for whom sleep must be a consoler after the fitful fever.....in yonder vast next world. When we talked about it last, I said I thought it seemed lonely there. Thinking of it is thinking of God inscrutable, immeasurable, endless, beginningless, supreme, awfully solitary. Little children step off this earth into the infinite, and we tear our hearts out over their sweet cold hands and smiling faces, that drop indifferent when you cease holding them, and smile as the lid is closing over them. I don't think we deplore the old who have had enough of living and striving and have buried so many others, and must be weary of living—it seems time for them to go—for where's the pleasure of staying when the feast is over, and the flowers withered, and the guests gone? Isn't it better to blow the light out than sit on among the broken meats and collapsed jellies and vapid heeltaps? I go—to what I don't know—but to God's next world, which is His and He made it. One paces up and down the shore yet awhile—and looks towards the unknown ocean—and thinks of the traveller whose boat sailed yesterday. Those we love can but walk down to the pier with us—the voyage we must make alone. Except for the young or very happy I can't say I am sorry for any one who dies."

He was impatient, moreover, with those who are rebellious against Providence, and ask that natural laws should be interrupted in their case: "Those people seem to me presumptuous who are for ever dragging the Awful Divinity into a participation with their private concerns." He felt that "we die because we are born; we decay because we grow"; and that, while he could pray for a spirit of patience under suffering, he could "not ask for any special change on his behalf from the ordinary processes, or see any special Divine *animus* superintending his illnesses or wellnesses."

In actual fact death came to Thackeray when he was a little weary, maybe, but hard at work and full of hope. He had given up the labours of an editor, and was embarked on a story with which he was determined to make a success. The fragment of 'Denis Duval,' indeed, goes far to justify the prognostication of Mr. Leslie Stephen that the completed "picture might have been worthy to be put beside 'Esmond.'" It is a finished, easy piece of work, dealing with scenes that visibly stirred the author's imagination, and introducing the very type of characters he had loved and made lovable elsewhere. And Mrs. Ritchie has recorded how happily and busily he was at work on all the historical background, how excited he had already become over the great sea-fights in which his hero was to take part. Thackeray has left only too few solid novels, and there is abundant evidence here to prove that he had it in him to write more of the sort.

Mrs. Ritchie has also printed a few notes on the delightful 'Roundabout Papers,' which have all Thackeray's intimate charm

and ease of style, and, as she says, might serve for a diary of the last years of her father's work. With them is included 'Lovel the Widower,' both as a story and in its somewhat more pleasing dramatic form 'The Wolves and the Lamb.'

The sketches in this volume are not of any marked interest; but it is delightful to meet once more with the well-known poem on the Zoo:—

First I saw the white bear, then I saw the black;
Then I saw the camel with a hump upon his back;
Then I saw the grey wolf, with mutton in his maw;
Then I saw the wombat waddle in the straw;
Then I saw the elephant a-waving of his trunk;
Then I saw the monkeys—mercy, how unpleasantly they—smelt!

And to learn how daintily he would play the host to a young girl-friend:—

Little maid with sparkling eye,
Will you have some mutton pie?
Little maid with tender heart,
Will you have some apple tart?

A COSMOGRAPHER OF THE SIXTH CENTURY.

The Christian Topography of Cosmas, an Egyptian Monk. Translated from the Greek, and edited with Notes and Introduction, by J. W. M'Crimdle. (Hakluyt Society.)

THE work of Cosmas Indicopleustes, which Mr. M'Crimdle, under the auspices of the Hakluyt Society, has made accessible to English readers, is, taken in its entirety, merely a curiosity of literature. It is a foolish and fantastic, often ingenious, polemic against Ptolemy's theory of the physical universe. The title, which might suggest anything from a description of the Holy Land to a list of bishoprics, seems intended to represent compendiously the author's own cosmological doctrine. Cosmas holds that the universe consists of two *places*—heaven and earth—which are connected by walls, and that outside these cosmic walls there is no place. The flat earth forms the bottom of the world, and there are no antipodes; the sun sets behind a huge conical mountain which is situated in the north. The shape and arrangement of the tabernacle supply Cosmas with a key to his construction of the universe and its "places." But the interest and value of the work do not lie in this curious nonsense, which enlightened Byzantines like Photius despised, but in incidental information furnished by the author, who before he became a monk was a merchant and traveller. He had sailed in the Red Sea and along the East African coast, perhaps as far as Zanzibar (Zingium); and though he probably did not himself visit Ceylon—Mr. M'Crimdle thinks he did—he enjoyed good opportunities of obtaining information about India from other travellers and traders. He visited Adulis, in Abyssinia, where he copied two precious documents: the well-known inscription of Ptolemy III. Euergetes, and an inscription (written in barbarous Greek) of an Axumitic king.

The Hakluyt Society was well inspired in undertaking the publication of Cosmas; but it would have done better if it had deferred the enterprise for a few years longer. The first condition for a satisfactory translation is a satisfactory text, and at present there is no critical text of Cosmas. In the course

of a few years, however, we may look for an adequate edition; and it therefore strikes us as curiously perverse that the Hakluyt Society should have chosen to issue an English version at the very moment when at last preparations have been begun to establish a final text. This is a good instance of the somewhat stupid habit, not rare in England, of ignoring what is being done and designed by scholars in other countries.

The first and essential part of Mr. M'Crimdle's task was to give an accurate and trustworthy translation of the text as printed by Montfaucon; and we do not hesitate to say that he has done this well. His version flows easily and agreeably; where we have looked up the original we have generally found it adequately reproduced; misprints in Montfaucon's pages are discerned and corrected. The suggestion on p. 13, note, as to the disconnected clause *οὐράνιον τε ποιοῦμενοι τροφίαν* can hardly be right; and Mr. M'Crimdle ought to have noticed that the whole preceding sentence is defective in construction, for he is forced to translate *ἐμφανὸς ὡς* by "it is evident that." In the same context a clear exposition ought to have been given of the puzzling argument which extends from p. 11 to p. 13. The version is less lucid than usual, and on p. 11 we find *ὑμῶν* (inadvertently or by intentional correction?) rendered "we." P. 85, it is stated that the Deity "thought good to place" earth and water "together on account of their good temperature." This hardly conveys to the reader the exact meaning—that earth and water blended together well and with happy results. P. 304, "person of the common sort" is much too loose a translation of *ιδιότης*, which is opposed here to a man of letters. The note on p. 338 that "Aristotle uses *οὐρανός* itself" in the sense of "palate" sounds odd; of course he does, and so do many other writers, for it is the regular Greek equivalent for the roof of the mouth. In one place Mr. M'Crimdle has failed to catch his author's argument, and needlessly supposes a lacuna. Cosmas (p. 29) has been arguing that there is nothing outside the earth. Should one, he says,

"from a wanton love of contradiction, assume that outside of earth and heaven there exists a place made of another invisible and imaginary substance, even such a place must of necessity rest upon something else, and this again upon another, and so on *ad infinitum*. Nevertheless, let us, with God's help, tackle this subject as more a question of physical science. If one should suppose that place to be chaos, then, because the heaven is light and tends upwards, and the earth heavy and tends downwards, and extremes are bound together with extremes (that, namely, which tends upwards with that which tends downwards), they support the one the other by their pulling against each other, and so remain unmoved."

This is simple, and hangs together perfectly. The argument is—even if we were to grant that there is a place (namely, chaos) outside the world, this admission would not invalidate the fact that the world is immovable, for the opposite tendencies of the upper and lower parts of the world would produce equilibrium and rest. Mr. M'Crimdle is therefore wrong in assuming and marking a lacuna after the words "then because," on the ground that "there

is no connexion between the opening and the conclusion of the sentence."

So far, then, as the translation is concerned, Mr. McCrindle has acquitted himself creditably; but so much cannot be said of the introduction and notes. It is unpardonable for a writer on Cosmas to be ignorant of Gelzer's essay in the ninth volume of the 'Jahrbücher für protestantische Theologie.' This ignorance prepares one to find that in the section on 'Bibliographical Notices' (pp. xiii-xiv) no mention is made of Marinelli, or of Richtshofen, or of the contributions of A. von Gutschmid to the chronology of the composition. And we should certainly have expected Mr. McCrindle to make some reference to the illustrated Russian translation which appeared in the sixteenth century. Moreover, although paintings lie outside the sphere of the Hakluyt Society's aims, a translator of Cosmas was surely bound to say something of the miniatures in the MSS., which are so important for the history of Byzantine art, or at least to tell his readers where they might find information on the subject.

Mr. McCrindle makes a curious blunder in his statement as to the notice of the 'Topography' in the 'Bibliotheca' of Photius. He says that Photius describes the work as "an exposition extending to the eighth book"—whatever that may mean. The words of Photius are *ἐκμνησθεῖς εἰς τὴν ὀκτᾶτευχον*, which, of course, signify a commentary on the Octateuch, or first eight books of the Old Testament. The expression of Photius, *Χριστιανοῦ βιβλίου*, ought to have been cited on p. 263 in connexion with the heading of Book VII. in the Vatican MS. It certainly devolved upon the annotator to discuss the difficult question about the identity and chronology of the kings of Axum in the sixth century, and we turned, in the expectation of finding a complete discussion, to pp. 55 *seq.*—to be disappointed. The notes include nothing but a bare mention of Malalas (without a citation) and a dictum of Mr. Salt; the recent study of Duchesne is not referred to. We will conclude by saying a word for Montfaucon. Mr. McCrindle, rightly translating *τυραννικὴ τροφή* by "in their rebellious mood," observes in a note: "Montfaucon, however, translates: *tyrannico more*"; implying that Montfaucon did not understand the Greek words. Montfaucon understood them perfectly. Did Mr. McCrindle never hear of the *triginta tyranni*?

NEW NOVELS.

A Double Thread. By Ellen Thorneycroft Fowler. (Hutchinson & Co.)

'CONCERNING ISABEL CARNABY' discovered in its author a distinct capacity for handling dialogue in the mode of the moment—that is, unmitigated "smartness." 'A Double Thread' shows even greater mastery of the art of light conversation and dinner-party repartee. Perhaps as ingredients rudeness and flippancy are just a little in excess, and one or two of the expressions put into the mouths of certain people are somewhat out of key. Still, one is at times conscious of an atmosphere not unlike that wherein beings of the 'Windermere' and 'Ambassador' type live and move and air

their views on life, love, and other trifles of the kind. Indeed, some pages suggest yet another writer of society plays in embryo. Of that quality there is certainly a good deal, still the principal impression received from 'A Double Thread' is scarcely that of true comedy. Vivacity, sparkle, and a lively if cynical outlook on the part of some of the talkers are like surface ripples and interludes rather than the real substance of the book. With all her happy knack of speech, her talent for the amusing or paradoxical saying, Miss Fowler does not quite convey the idea of a born delineator of manners and drawing-room emotions. Distinction, elegance of phrasing, and that sense of the typical rather than the individual which is the native element of the comic muse are absent. In writing of this sort, blots such as the following, and others, are unpardonable. "If I hadn't have known I should not have asked," remarks a distinguished denizen of Mayfair; and Miss Fowler comments not on her grammar, but her logic. "I have stood on Carmel, and laid under the juniper tree," comes from a Churchman of the most scholarly kind. The expression of temperament in the actors is never remarkably deep. Their talk, judged at close quarters, reveals not so much their own individuality as the author's marked talent for epigram and clever nonsense. The book, docked of the criticism of life and living put into the lips of some of the talkers, holds nothing remarkable in character or incident. The love and the misunderstandings between the principals are not of intense interest. There are, we fancy, too many people, and the author has not the gift of intuition which points at those worth developing. There are a good many who really have no business in a gallery of clever sketches. Mrs. Cottle is a case in point, and there are others. The self-made, crudely cultured family is well observed, but not sufficiently vital to the story. Far too much seems to have been made of the charm of Philip Cartwright; with all the effort, it is never visible. Miss Fowler is ingenious, if not successful, in her methods of bringing her different people into relations. There is, however, a lack of fusion. But her chorus of smart worldlings and dull provincials is clever enough to redeem her story, were redemption needful.

One Poor Scruple. By Mrs. Wilfrid Ward. (Longmans & Co.)

MRS. WARD'S work must be read with the postulate of a Roman Catholic standpoint. The scruple, it is true, would equally affect most Churchmen; but throughout it is treated in its bearing on members of the Church of Rome. The description of an old Romanist county family is excellent, as is that of the vocation and self-renunciation of Mary Riversdale, with its effect on herself and family. The author's strength lies naturally in her female characters; but Mark Fieldes, the man of words and facile emotion, a product of culture in the first or second generation, too busy as a social parasite to have leisure for any objective purpose unconnected with personal advancement, "wax to receive," but with no retaining power, is well brought out. Of the women, Madge the frivolous and

Cecilia, the "splendid pagan creature" who so earnestly intrigues against her for the conquest of the rather brutal lover Bellasis, are both strongly drawn. Hilda, the good and womanly, and not too other-worldly maiden whom Marmaduke loves, is more piquant than the majority of gentle heroines. But Mrs. Hurstmonceaux, the experienced campaigner of society, is perhaps the most successful portrait. Her unspoken maxims as a hostess will bear repetition:—

"Yes, she fed them to perfection, and she threw a soft melancholy poetry into her very viands. 'We have a sadness about us,' she seemed to say (it must be remembered that she never did say anything of the kind). 'We want cheering. We can never forget the mystery of the starving multitudes of our great cities. We have a soft melancholy about us. Nothing must be spared in giving us such delicate viands as will best soothe us; no *salon* now could be attempted with tea and bread and butter in an attic; we have less faith than our forefathers. It is a serious loss for our emotions; but so it is. We must cultivate the highest in art—in every art. The dinner-table should be perfect in its way.'"

The agony of that worldly combatant when her social pin-prick produced the tragedy of Cecilia's death is not the least impressive of the memories left by this distinctly able book.

A Modern Mercenary. By K. and H. Prichard. (Smith, Elder & Co.)

THIS romance of soldiering and court intrigue is laid in the Nephelo-Coccygian region which Mr. Hope and other writers have of late made familiar ground. The particular portion of it here dealt with is high Maïsau, and the question of its independence, like that of other small states, is highly interesting to the great powers of Europe. The diplomatic antagonism on the subject is supposed to be between Great Britain and Germany; but if there be any parable involved, it is obvious that the application refers to a more absorbent power. Be this as it may, the Court manoeuvres are handled with some probability, and the half-barbaric state, with its autocratic institutions, makes a suitable scene for action of an exciting kind and methods which are obsolete in the west of Europe. John Rallywood, the English officer in the Maïsaun service, imported, for political reasons, from the frontier force to the exclusive and ultra-national corps of the Duke's Guards, has to meet many difficulties and to maintain his loyalty to his salt in spite of overt opposition and covert treachery. He and the admirable heroine, Valerie, the high-spirited daughter of the crafty and not too loyal Chancellor of the Duchy, are a well-matched pair, and the triumph of honour and good faith exemplified in their union forms an apt climax to a well-written and lively romance.

The Lady of Criswold. By Leonard Outram. (Greening & Co.)

THIS is a sensational affair. The Lady of Criswold was slapped in the face by her mother to keep off epilepsy, and went mad after she had married her earl. She swore at him (manias, the writer says, can do this without any previous training in vocabulary), tried to kill him, and was

finally cured. A more wretched set of puppets and a worse style of narrative than this we have seldom seen. The thing is full of *clichés* from end to end.

The Deil's Grannie. By J. Parrington-Poole. (Digby, Long & Co.)

THE language is put to funny uses in this volume. "He turned again disgustingly" means that he turned as one disgusted; "he made way for the priory" means that he went in that direction. Another person is described as a "loneless" man; and the thunder is said to "brattle," and a man to be "red with running." A translation of Maeterlinck by a madman could hardly be more quaint. 'The Deil's Grannie' contains one consecutive story, though it is so arranged and printed that a hasty reader might think it consisted of two distinct narratives.

Le Serment de Lucette. Par G. de Wailly. (Paris, Calmann Lévy.)

'LE SERMENT DE LUCETTE' is a pretty story for young ladies, although told in the form of impossible letters. A selfish godfather and guardian shuts up the heiress, and then tries to marry her himself: she is delivered by the inevitable phoenix.

Le Sang des Races. Par Louis Bertrand. (Paris, Ollendorff.)

'LE SANG DES RACES' is a romance of low life in Algeria. It illustrates the strength of the separatist Spanish and Italian elements in the population.

MODERN BOOKS OF TRAVEL.

The Valley of Light: Studies with Pen and Pencil in the Vaudois Valleys of Piedmont. By W. Basil Worsfold. (Macmillan & Co.)—Fancy titles are now the fashion; but Mr. Worsfold's, resting as it does on a punning motto, cannot be classed among the successes. Nor can we commend the ponderous and pretentious pleasantry in which the author has framed his studies of the Vaudois and their country. Reverting to a practice common enough in the last century, he addresses his chapters in the form of letters to a lady designated as "Sibyl." The first of these letters—or rather lectures—is an essay on the influence of contrast on our enjoyment of nature; the second is an outline of Vaudois history. At this point "Sibyl" breaks in with the comment that "your letters were not very interesting," to which their author somewhat tartly replies that "they represent an honest endeavour to put before you a certain amount of information which you ought to know before knowing anything else." Was ever woman in this manner—persuaded? We feel doubts whether "Sibyl" did more than skim the further sheets so profusely adorned with her name before she docketed and returned them to her voluminous correspondent for the benefit of the public. The public would probably have found Mr. Worsfold's volume more attractive had he, before printing it, omitted all this private matter foreign to the Vaudois, and dealt simply, without any attempt at literary airs and graces, in which his touch is a trifle heavy, with his main subject. But even in its present form the book will doubtless be read with interest and pleasure by many Protestants, and particularly by those who like their history cut up into morsels and flavoured with pleasing descriptions of scenery and people and mild incidents of travel. In so far as it abounds in picturesque adventures, in cruel persecutions and almost incredible escapes and successes, the story of the Vaudois lends itself to this

treatment. Few readers, it is to be feared, will be as familiar beforehand as "Sibyl" is assured she is "with the more prominent features of this history." Of Henri Arnaud and "the Glorious Return" they may have read; but the names of Janavel, and Jean Leger, and Louis Pasul, and Revel, and Johier are probably unfamiliar to most. Mr. Worsfold is considerate, and supplies an account of the deeds of these heroes which is intelligible even to those whose previous ignorance was complete. By the time we get to the end of his volume we have a very fair idea of the most striking episodes of the long struggle which was only brought to a close in 1848 by the liberal edict of Charles Albert. It must be noted, however, that Mr. Worsfold, putting aside the views taken by most recent authorities, seems disposed to credit the Vaudois with having preserved the doctrines held by the primitive Church in the very earliest ages of Christianity. It is now generally admitted that this theory is not tenable, and that their origin as a sect cannot be traced beyond the religious revival of the twelfth century, when the "poor men of Lyons" found a refuge in the Alpine valleys. In the sixteenth century they assimilated their Church government to that of Geneva, and became practically a branch of the Reformed Swiss Churches. It is to their inhabitants that the valleys that meet round Pinerolo owe their particular interest for English travellers. All the country where the Alps meet Italy is beautiful; but in natural attractions the Vaudois valleys are not pre-eminent. Their ranges are built of the more friable rocks that tend rather to soft outlines than to mountain peaks and precipices, and they lead to no snows or glaciers. The frosty horn of "Vesulus the cold," peering over the broad lawns of Monte Frioland, gives the only touch of eternal snow to their summer landscape. They have neither the romance of the foothills of Biella nor the grandeur of the neglected Valli di Lanzo. Perhaps the most striking way of entering the district is from the shrine of San Chiaffredo, near the sources of the Po, under Monte Viso, where the cult of an obscure saint has taken the place of the old river-worship. At dawn the traveller may attend mass in a church crowded with peasant pilgrims, and hung with attestations of very recent miracles in the shape of votive pictures, crutches, and even the most modern surgical appliances. At breakfast he will read the Parroco's tract detailing how the saint aided his flock in repelling the assaults of those most wicked and cruel schismatics who dwell beyond the hills. He crosses those hills, a garden of flowers, where the edelweiss grows in beds, and in the glen beyond he comes on a plain chapel with a tinkling Protestant bell. As he descends he meets the congregation—men of serious aspect, women and girls alike distinguished by the trimness of their attire and the voluminous whiteness of their headgear. He may easily fancy himself in a dream in which the inmates of a Dutch picture gallery have come for a walk in an Italian valley. Mr. Worsfold approached the Vaudois valleys by the beaten track—in this case the railway—from Turin, and thus he missed the more vivid impression gained by such a hill-march; but he furnishes many sketches, at once lively and accurate (provided that due allowance is made for the season of his visit, the early spring), of the scenery of the district. We quote one of them, a description of the famous defile of Pra del Torno in Val Angrogna:—

"Below the white path of rough stones was the Angrogna—a vision of froth and swirling waters to the eye, and to the ear a thunderous voice of song. On this side and that the mountains. They were so near, and their bulk was so great, that they made their presence felt rather than seen. The steep slopes which they thrust down to the very bed of the torrent were strewn with rocks, or broken by terraces of emerald grass. The rocks were gathered in careless masses, as if they had been

flung down by giants in their play; the terraces rested on walls of uncut stone packed laboriously by human hands. Above these slopes the mountain walls rose almost perpendicularly to the sky; in part the grey cliffs were sharp and bare, in part they were rounded and covered with a mantle of green woods. But all this wildness of rock and cliff and swirling torrent was relieved by forms of gracious beauty and delicate colour. For the character of the foliage has changed. Below the pass the chestnut trees with the beeches and plane trees are dominant; but above it the lime trees and the silver birch give character to the foliage which clothes the mountains. And here in the pass, more than elsewhere, the mountain birch raises the slender shaft on which it hangs its dainty plumes, and here, as always, the cherry tree spreads its white crown of blossoms for the breeze to scatter."

Mr. Worsfold's "pencil studies," had they been fairly reproduced, would no doubt have been charming illustrations to his text; but the process employed has almost entirely failed. Photographic processes need not be slovenly, and publishers would be well advised to take more pains in a matter on which many book-buyers feel strongly.

It used to be said of the Sleswick-Holstein question that although there were three people in Europe who understood it no one of them could explain it. The problem of the Balkans is on a larger scale, and beset with complications geographical, racial, and religious. Mr. W. Miller, besides the claims of a long and intimate study of his subject, has the happy gift of bringing the different elements of the question—the social and political condition and the national and personal characteristics of each of the countries concerned—so clearly before his readers that they can hardly fail of an intelligent appreciation of the main points of the position. He rarely prophesies throughout his *Travels and Politics in the Near East* (Fisher Unwin), and is never dogmatic. It is, indeed, probably a desire to avoid this tone which leads to his abundant iteration of such expressions as "a very high authority told me"—the authority being usually anonymous. He disclaims any special sympathies, and in fact may be pronounced singularly impartial; but he none the less clearly thinks that the welfare of the peoples concerned, to say nothing of the peace of Europe, would be best provided for by an extension in the peninsula of the Austrian power. He points out that an autonomous Macedonia is impossible, owing to its heterogeneous elements; while the realization of the Serbian dream of a revival of the great Servian empire of five hundred years ago is effectually frustrated by the irreconcilable pretensions of both Serbia and Montenegro to the hegemony, and by the position of Bosnia and Herzegovina in Austrian occupation thrust in as a wedge between them. Interesting as is his picture of Greece after the war, where, notwithstanding all the elements which make for instability, much might be hoped, he says, from a capable and honest statesman, and especially from the King, if his energy and talents prove equal to the occasion; interesting as is the account of his visit to Crete, where the grim realities of the time were amusingly varied by a picnic given by an exceedingly "advanced" Moslem family; lifelike as are also his sketches of Montenegro and its poet-soldier prince, rendered (perhaps unintentionally) humorous by the Lilliputian scale of everything, except, indeed, the gigantic mountaineers—the most attractive chapters of the volume, to our mind, are those which deal with Bosnia and the Austrian occupation. Here the traveller is conducted through romantic scenery and picturesque towns, the interest heightened by continual references to history and legend, while on all sides he sees evidence of the great work of civilization and peaceful development begun by Austria only twenty years ago. Mr. Miller considers this to rank with the achievements of the British in India and Egypt, and even asserts that the Austrian employes surpass the Anglo-Indian in devotion to their work. However

this may be, no higher compliment could be paid to the Austrians. Among other signs of their activity are roads, forestry, hospitals, and even hotels and health resorts, while mosques and churches stand peacefully side by side, and their respective votaries are seen associating on friendly terms on the very scenes of some of their bloodiest conflicts. Even the difficulty of education with three rival creeds has been surmounted. Education, we learn, is chiefly primary and technical, the Government being desirous to avoid what has done so much mischief in Greece, and is now threatening Bulgaria, viz., the creation by university training of a lettered class, lawyers and doctors, for whose energies there is no legitimate opening. In contrast to the governmental activity, however misdirected or rudimentary, of all the Christian states, the Turkish Government, according to our author, is not only passively inert, but actively obstructs all industrial efforts on the part of its subjects. This may be so, but surely it is fanciful to say that "the Turks have no time for acquiring a sound education, because years are spent in grappling with the Turkish script." The author considers the whole Balkan region emphatically "Eastern" in character, ways, and manners. National costumes are universal. Across the frontier, even in Croatia, though race and language (but not the script) are almost identical, lies the monotony of "Europe." The British tourist, ever in search of the rapidly waning picturesque of the East, should not delay to seek it here. He will hardly hesitate after perusal of this volume.

Opinions may differ as to the value of generalizations drawn from a journey of twelve consecutive days and nights in a Siberian railway carriage, or even a hurried ride across the Mongolian desert, practically without an interpreter. Mr. Arnot Reid, however, the author of *From Peking to Petersburg* (Arnold), it must be admitted, was exceptionally equipped. The editor of a Singapore paper, he claims some personal acquaintance with Chinese men and Chinese affairs, and this nowadays implies some familiarity with Siberian matters. As becomes a journalist, too, he chooses his points of interest with judgment, and is never dull. Anticipating, perhaps, the charge of superficiality, he boldly asserts that society, at all events in Siberia, is most effectively studied from a railway train. The complications incidental to long journeys in crowded trains bring out those attractive qualities of mutual helpfulness and friendliness, the solid basis of the unvarying Russian politeness. In the hurry of the restaurant all classes meet and help each other. In an overcrowded carriage a helpless stranger finds a student to help him with his luggage, an officer gives him useful hints, a lady makes him a cup of tea; first and third class distinctions are no bar to visits and friendly intercourse. We are tempted to contrast all this with our experiences in regions less remote than Russia. There is perhaps, however, some little lack of shade to all this light. Thus it is a little startling to be told that little or no bribery occurs in business, private or official; to be sure, the writer adds, practices exist which in this country would be termed "misappropriations"—surely a very fine distinction. He answers in the affirmative the vexed question whether British capitalists would be welcomed in Russia. As an example of how not to succeed, however, he tells his readers of an Englishman who, desirous to undertake the farming of the Tsar's vast private estates, came to Petersburg, called at the bureau of administration with a memorandum of his proposal, and said he must have an answer in a fortnight; thereby, Mr. Reid says, straining even Russian politeness almost to the breaking point. He has an amusing story of another Englishman, an agent desirous of obtaining a contract, who, having good social gifts and a strong digestion, underwent a severe course of Russian hospitality,

making himself highly popular. He had named a distant day on which he must absolutely leave. On the eve of this day

"a meeting of the Board was called, and the business was discussed seriously and at great length..... At the end of it one of the oldest and liveliest members of the party took my friend aside, and said to him in substance: 'My dear friend, we don't really understand all these details, and you seem to do so, and you have been a very charming fellow, and, if you really must go to-morrow, we will sign the agreement this afternoon, and we will go and sup at that restaurant again to-night, and we will just keep it up till you go off by the morning train.' My friend brought back his agreement signed";

and both parties have been satisfied ever since. We have some interesting details of the great railway, of which more than half has already been finished in half the time contracted for, and shows many proofs of energy and resource. Pending the construction of a very difficult section along the shore of Lake Baikal, the trains are to be taken across the lake on a steamer fitted with an ice-breaker; and until that is ready rails are to be laid across the ice in winter. Speaking of the forthcoming Peace Conference, Mr. Reid points out clearly how much more essential it is for Russia than for any of the other powers that peace should be assured for a few years to come. Five years are needed to complete the Siberian railway, and to consolidate other works now sufficiently advanced. He dwells on the vast possibilities of Siberia in the near future, and notes the curious fact that, notwithstanding her great and rapid advance, Russia has not crossed swords with China since 1689. Twice at least, indeed, she has had the wisdom temporarily to retreat. The reader will doubtless be attracted by the political speculations and suggestions, the products, as the writer avows, of irresponsibility. Among his most roseate portraits, by-the-by, is that of the almost ideally amiable Mongol, whether in camp or when he appears as a teamster on the crowded caravan road. It should be studied by the British cabdriver and waggoner:—

"I have not seen in any other part of the world any great highway where the traffic is conducted so civilly and so kindly..... It is frequently reduced in width to a narrow path, where the traffic can only pass with difficulty. Down and up this road there come trooping hundreds of laden mules and donkeys, with but a single driver to perhaps a half-score of animals, and these droves of pack-mules meet other droves, and wheeled carts, and sedan-chairs borne on mules or camels. A block is threatened—perhaps a block takes place. But the drivers do not lash the other drivers' animals, even when these are in the wrong; nor do the men swear at each other and threaten to fight, as they do in London or New York. There are a few jesting words, an interchange of smiles, a gentle shove to the mule that has blocked the road, and the whole traffic flows on again."

As for the two attendants furnished by the Mongolian Government (possibly spies), the author declares that they were among the best of all the good men he has ever met anywhere, "a credit to their country and their kind." We note that the author writes "Petersburg" and "St. Petersburg" indifferently. For Russians generally it is the town of (the Tsar) Peter.

There is nothing much of importance to be learnt from *An English Girl's First Impressions of Burmah*, by Beth Ellis (Wigan, R. Platt; London, Simpkin, Marshall & Co.). The author, passing through Rangoon and Mandalay to an up-country station, spent a few months at that station with some relatives. She does not claim to have been transformed thereby into an authority on Burmese questions. She has not, on her return to England, got together a collection of photographs, and by a judicious course of reading, and by selecting and diluting a few suitable extracts from the works of previous writers, given to the public, in a handsome binding, a pretentious series of chapters on laws, religion, manners, institutions, and so forth. The much-enduring reader of books of travel may peruse these pages without the dread of any such inflections. Miss Ellis deals only

with Burmah as seen through European spectacles. She has nothing more to tell us than what she herself experienced: her pictures are pictures only of European social life and its immediate native surroundings. What, however, she has attempted to do she has certainly done well. It is given to but few men—and, as we are inclined to think, to still fewer women—to be able to write an amusing book in which the humorous side of things is skilfully sketched and the sprightly mirth of the narrative is well sustained throughout; but Miss Ellis is a humorist, and by her droll way of putting matters has deserved a literary success. Many passages in the volume are worth quoting, but it is not fair to pick out the plums. Perhaps this not overdrawn picture of the limited culinary resources for a small dinner party at an outlying station may be given as an average sample of the author's style:—

"She [the lady of the house] begins cheerfully: 'Well, cook, what have we for dinner to-night?'"

"Cook replies laconically, 'Chicken.'"

"'Chicken,' repeats the mistress doubtfully, 'yes, perhaps that will do. Did you kill it yesterday?'"

"'No! Missis, not killed yet.'"

"'Oh, cook!' in a tone of stern reproach. 'Missis told you always to kill it the day before, why have you not done so?'"

"Cook shelters himself behind an unintelligible answer, in a mixture of Hindustani and 'Pigeon English,' and after an unsuccessful attempt to understand him, his mistress is forced to pass from the subject, with a rebuke which he receives with a reproachful look. 'Now,' she continues, 'what have you for soup?'"

"'Chicken,' is again the prompt reply. 'Is there really nothing else?..... No, there is nothing else.'"

"'Well, hopefully, 'you must make a very nice little side dish (entrée). What can we have?'"

"'Nice bit of grilled chicken,' suggests cook, cheerfully.

"'Oh no, cook,' she cries in despair. 'We can't have more chicken.'"

"'What would missis like, then?'"

"'Missis has not the vaguest idea of any possible suggestion, so diffidently agrees that perhaps chicken will be nice. She asks about the savoury, but, seeing the word 'chicken' again hovering on cook's lips, decides to make the savoury herself.'"

Elsewhere the author, describing how a scorpion was discovered among the flowers on the dinner-table, chased, and finally destroyed, says that some sceptical Europeans have cast doubt upon this story. The doubt is misplaced; scorpions do intrude into dwelling-houses. A wise man will always take up his sponge with caution preparatory to his morning wash, for the moist soft undersurface of a sponge is a place of shelter favoured by scorpions, and the empty leg of a pair of trousers also has attractions for those pernicious insects. Of the bold thefts committed by crows in Eastern lands we can add one example to the author's list. We have known a crow to pounce down on a glass globe and carry off one of the goldfish which were swimming inside. Miss Ellis omits all reference to cockroaches from her chapter on beasts and reptiles, so it may be hoped that she was spared any experience of that most revolting, but too common plague. We can quite endorse with her the unpleasantness of the journey from Marseilles to London when the traveller is returning from the tropics in the spring of the year. Here we must break off; but we are glad to number this little book among those whose cheery, laughter-moving pages tend to relieve for a passing hour the cares and depressions which so largely overshadow the currents of modern European life.

Mrs. Nicholl, the author of the *Observations of a Ranchwoman in New Mexico* (Macmillan & Co.), was induced by reasons of health to establish a home in the remote territory of New Mexico. She describes the climate as perfection; indeed, she insinuates that both climate and fruit produce surpass those of the more famous California. She has, besides, a deep and genuine sense, eloquently expressed, of the beauties of the surrounding nature. The details,

and the vicissitudes too, of farmwork interest her. Otherwise the consolations of life seem few, and the drawbacks many. The mongrel native she describes as inferior in many respects—e. g., in intelligence and a desire to learn—to the negro; while externally the type is not attractive:—

"The typical peon of New Mexico may be described as follows: He has a high, conical head, coarse black hair without the ghost of a wave, and combed, if ever combed at all, straight down from the cone over a pair of small dark eyes. His skin is muddled, his nose and mouth designed apparently with more haste than finish.....For that unpleasant head of his he exhibits the tenderest care, swathing it on chilly days in a blanket, crowning the bundle with the everlasting, ubiquitous hat. This blanket of his, by-the-by, is an altogether fascinating article of apparel—to the artist. In whatever style it be worn, and however grimy, it is unfailingly picturesque. A Mexican crawling up the quaint street of the ancient adobe town on a cold brilliant winter's morning, crouched on the seat of his unpainted, ramsbackle waggon, behind his dejected, rope-harnessed ponies, his blanket drawn far over his head and shoulders, his high-crowned hat perched on top of all, and the point where we opine his nose to be buried in his knees, comes in well as a figure for a middle distance."

But far more intolerable foes to peace and comfort than the half-savage Mexican are the American lady-helps, of whose conversation, or rather monologue, the author quotes some choice and racy specimens. Generally they are aggressively vulgar and scornful; at other times their health is the uppermost concern.

"Dominated by that tremendous ego, that has not a thought or hope or wish unconnected with itself, and your own spirit fainting beneath bodily malaise, perhaps, or cares and anxieties, you may be driven to suggest that conversation (Heaven save the mark!) might flow in a more cheerful channel than that of her ailments: she bursts into tears, and howls stormily that 'no one loves' her.....You take her driving, and the glories of sky and mountain are for you obscured by her enormous preponderance of matter. Dissolving brain and weary ears are tormented by ceaseless iteration of what 'Charlie, he sez to me,' or 'Me to Charlie,' or 'what me and Bill ate for our supper'; or with narrations of social gatherings and triumphs in which you could never have shared. Truly you never could. It is in hours such as these that you realize you are in the desert indeed; and though she is funny, very funny, she palls. And then there come dark days of your own, when to live perpetually in the atmosphere of a vulgar egotist, whose coarseness, moreover, keeps you in a chronic state of wince, is an existence no longer to be borne."

And yet she can charitably say:—

"You feel a kind of pity for their impotent and ungraceful struggles to beat down class barriers, which exist in this country as they do everywhere else, and which will continue to exist so long as education, high aims, common sense, refinement—nay, even heredity—count for anything."

But the "observations" are by no means confined to ranching and its associated topics. An Englishwoman resident for twenty years in the States, and loyal to the land of her adoption, she perceives and appreciates with singular clearness the characteristic qualities of each. Thus she points out the great disadvantage to the Englishman settling in the States of "his rigid inadaptability to unaccustomed surroundings"; or, again, that while

"two kindred and 'hard-headed' nations have certain unexpected foibles in common.....the American presents himself to the world as a person possessing a larger capacity for inconsistency than the Englishman; although the Englishman, too, is quite capable of giving his 'surprise parties.'"

She dwells approvingly on the "greater simplicity"—as compared with England—"of social life as it is lived in the best American society," and trusts that fashion will not "succeed in sneering out of existence the above unique feature of true American life, i. e., its simplicity, its lovely and admirable neighbourliness." But the all-pervading bane and curse of the United States, as she feelingly protests, is noise. And yet "the noisiest people on earth at once take pride in and bewail their nerves"! She notes also that the influence of "politics" on education is disastrous.

A Corner of Spain, by Miriam Coles Harris (Boston, U.S.A., Houghton, Mifflin & Co.), begins badly, and the reader who scans the first few pages only will regard the writer as one of those Yankee tourists who know no language but their own and look on every country in Europe as effete. But Mrs. Harris improves wonderfully as she goes on, and learned in time to understand Spaniards; so that she has written an extremely pleasant little volume. It contains nothing new, but it is sympathetic and appreciative.

THE LITERATURE OF SPORT.

"ONE might have supposed that there was nothing more left to say, or be said or sung, about Fish and Fishing. But so far as I know, no one has been heard to cry 'Hold, enough!' and angling books are issuing forth in many directions."

So says "Red Spinner" in his introduction to *Fishing and Fishers*, by J. Paul Taylor (Ward, Lock & Co.), and the remark is correct. It is further hinted that the author is better acquainted with "the incidental charms of angling" than with the practical part of the art, and some bits of the book seem to warrant this view. The description of the Spey cast is unfortunate, and it is scarcely correct to say that, for large trout which will not take the fly, spinning with artificial bait is the method adopted. There are also other curiosities to be found, for we are told:—

"It was near a river that Beth-Gelert died; and if his dying yell is ever heard, still sounding, it is by the angler's ear."

The author of 'The Secrets of Angling' is sometimes called Denny, at other times Denny; and the well-known sea fish pollack is always printed "pollock." But in spite of these blemishes there is plenty of good sound advice and common sense in the book. The remarks on what a salmon mistakes an artificial fly for are as modest as they are probable, and we think come much nearer the truth than the theories recently advanced that curiosity, pugnacity, or playfulness accounts for the rise of the fish:—

"It seems highly probable that the salmon generally takes a fly fancying that it resembles a living shrimp, that being a dainty morsel on which it has in many cases been recently feeding. A live shrimp (as will be admitted by those who have watched them in the little rocky pools, or have held them to the light, as I have) is a very different creature from the dull, flesh-coloured, opaque object it appears as seen on a fishmonger's stall. Iridescent colours illuminate its darting form, and it really is not much unlike a dancing 'Jock Scott,' as seen from below. This is merely a theory on the subject, and not original either," &c.

Mr. Taylor's notes on angling literature, though not profound, are in the main just.

A new edition of *Angling; or, How to Angle and Where to Go*, by Robert Blakey, revised by "Red Spinner" (W. Senior), has just been published by Routledge & Sons; it

"must be now regarded as an interesting contribution to Angling literature rather than as a didactic modern exposition of how and where to fish."

The book was originally published in 1854, and there have been five subsequent editions. Whether this new one, in a manner brought up to date by notes, is in these days a necessity may be open to question; but there is, no doubt, much good sense to be found in its pages, of which the following is a sample:—

"Now, we have long arrived at the conclusion that anglers are vastly more fastidious about the shape and colour of their flies than trout are."

Some illustrations have been added, in two of which (the frontispiece and facing p. 70) the angler is represented as holding the rod so as to make a break of the top joint imminent.

New Climbs in Norway: an Account of some Ascents in the Søndmore District. By E. C. Oppenheim. Illustrated. (Fisher Unwin).—Since 'Mountaineering' has been included in

the "Badminton Library," it may, perhaps, be regarded as a branch of sport. It is to the literature of sport that this little volume belongs, if, indeed, it bears any relation at all to literature. It is an account of how the author and a friend took possession of a "peninsula" on the Norwegian coast, how they dwelt in farms and shepherds' huts, how they explored the snows and "bagged" all the crags that had not been climbed before, and scrambled by new and apparently perilous ways up those that had been climbed; how on off-days they exhibited their skill on a convenient boulder to the inmates of the tourist hotel of the district. All this is told with youthful zest and without pretension, but with an amount of topographical detail which, in the absence of any map, is quite unintelligible even to the few who may toil to understand it. The material might have made a brisk article for a climbers' magazine; it seems insufficient for a book, and the general reader will hardly trouble himself to follow Mr. Oppenheim's adventures. There may, however, be some excuse for the publication of such holiday records besides the pleasure they give their writers. A volume of this kind often serves better than a guide-book to supply those who are in search of summer occupation with a distinct picture of the character and advantages of the playground described. Norway has its merits. The mountains are, it is true, relatively low, but they rise steeply from the sea level, and afford sufficient scope for gymnastics. The scenery, though the photographs here reproduced do not show it, is interesting, the climber's expenses are very small, he enjoys almost perpetual daylight, and, without living in a crowd, he can find, whenever he feels a craving for it, congenial society, and even Norwegian damsels ready to be photographed on cloudy days when maiden peaks are invisible. Exercise, as much roughing as suits you at a very moderate cost, and a public to appreciate your feats—what can youth want more?

SHORT STORIES.

La Strega, and other Stories. By Ouida. (Sampson Low & Co.)—If it be a pleasure to look at the world through grimy spectacles, Ouida must be a supremely happy person. Of her latest batch of tales three deal with cruelty to children or dogs, or both, while the remainder are studies of odious vice and meanness in old people and young girls. One curious point about her conception of human nature is that while up to the age of twelve or so boys and girls are affectionate, patient, at times heroic, they sink, with maturer years, into the depths of all base and vile passions, leading to a sordid maturity and a hideous decrepitude. It is the same, apparently, in all classes; governors and governed are worthy of each other. No doubt the official system of Italy in all its branches is open to a good deal of criticism; but if the whole social organism be so hopelessly corrupt as it appears to Ouida, it is curious that this state of things should have escaped the notice of the thousands of foreigners who visit the country every year. However, when she makes excursions into other countries, such as England, we are better able to check the accuracy of her observation. The result is at least consoling to those who would fain believe that a few sparks of virtue may yet linger among the population of Italy.

Of Mrs. Riddell's *Handsome Phil, and other Stories* (White & Co.), mostly laid in the north of Ireland, we like the first the least. The groom who marries his master's daughter, and who leaves his second wife with a blow when he migrates to America to enjoy the fortune which comes to him after all, is too sordid a scamp, though his mean characteristics are those of the worst sort of Irishman. 'Diarmid Chittock's Story' is pleasanter, though there is a murder in it. 'Out in the Cold,' the story of a brave and gentle little author, is very pathetic. 'Mr.

Polzoy's Little Katey' describes the fatuity of the type of parent who regards his offspring as a pet monkey or performing dog, and its repulsive effect upon third persons. 'In Deadly Peril' is a stirring tale of courage and decision in the days of leaguers and boycotters. 'Conn Kilrea' deals with the effect of a family apparition upon a gallant young soldier. The volume here takes a different trend, and 'Dr. Varvill's Prescription,' an ingenious relation of the discovery and discomfiture of an intending poisoner, reprinted from the *Chemist and Druggist*, leads up naturally to the author's graphic account of her experiences of influenza. This is a volume of uneven merit, but, on the whole, not an unfavourable sample of Mrs. Riddell's workmanship.

Loup-garou! By Eden Phillpotts. (Sands & Co.)—The "impressions of West-Indian life" contained in the above and its companion stories are vivid, and the descriptions of tropical scenery in the various islands powerful, though in most of the narratives a touch of the horrible chastens our satisfaction. "Obi" and the fear of "duppy" run through the negro portions of the book. 'Loup-garou!' is a story of fratricide, Roger Warne having disguised himself as the dreaded spectre for the purpose of paralyzing the negro watchers before his dead aunt's house, and being shot by his brother, who is innocently on guard within. 'Jane and John' is a humorous bit of negro courtship, 'The Obi Man' a ghastly tale of superstition and murder. The 'Skipper's Bible' and 'Pete and Pete' deal with rough men of the sea, but have each a saving palliation which does not generally mitigate these sombre tales. 'The Ruby Humming Bird' presents the contrast of an honest love story. 'Taran-tula' and 'Fer-de-lance' deal with revenge, in the latter case particularly diabolical. The longest story is the 'Enigma of the Doubloons.' The character of Matt Jagger, the solitary, has a deeper interest than most we meet in these pages. The cryptogram is an interesting puzzle, but the style of the ancient merchant's message is doubtful. In his day they did not talk as we do about "pluck."

In *Under the Rowan Tree, and other Stories* (Digby, Long & Co.), Alan St. Aubyn shows a great advance on the somewhat foolish university novels associated with that pseudonym. The stories, some of which are very slight, deal mostly with idyllic life in the country, and have a pleasant naturalness and facility about them. Two exhibit poignantly the tragedy of a daughter seizing the love to which her mother has a better claim. Those that deal with curates are not so interesting. In worldly matters, such as how far money goes to educate children, Alan St. Aubyn's views are more romantic than sound. Do village brides dress in white? Our experience of several primitive and idyllic villages was that gay colours were preferred. The dislike of old country folks to enter the "House" is well pictured.

ORIENTAL PHILOLOGY.

THE story of Jalálu'd-Dín Rúmí and Shams-i-Tabriz should be familiar to all advanced Persian scholars, whose course can hardly be considered complete until they have become conversant with the works of the leaders in mysticism. It is to be found for the most part in chap. iv. of the 'Acts of the Adepts,' which precedes the translation of Book I. of the 'Masnavi,' by the late Sir James Redhouse, published about eighteen years ago in 'Trübner's Oriental Series.' To the last-named work the recently published *Selected Poems from the Diván Shams-i-Tabriz*, by Reynold A. Nicholson (Cambridge, University Press), will prove a valuable supplement. Knowledge of Persian is, unfortunately, not always combined with a taste for Persian mysticism, and those Europeans who read, write, and speak with facility the attractive language of Iran are not always able

to appreciate the tenets and teaching of the more celebrated native poets, who seldom give expression to their thoughts without a lavish colouring of the occult. In the volume under reference Mr. Nicholson has shown himself to be the fit expounder of writings which, while not presenting any great linguistic difficulty, need skilful and intelligent treatment to evoke the sympathy of a matter-of-fact Western reader. His interpretation of forty-eight of the odes bearing the name of 'Diván Shams-i-Tabriz,' described by him as "in other words the lyrical poetry of Jalálu'd-Dín Rúmí," is carefully and accurately rendered, and his introduction and annotations are both scholarly and helpful. How association with a mystic like Shams-i-Tabriz (called also Shamsu'd-Dín) could lead to the thorough influence which he is said to have obtained over a man of the intellectual calibre of Jalálu'd-Dín, author of the 'Masnavi,' one of the most famous of Oriental books, may appear a marvel to those who are unacquainted with the ways and customs of Eastern lands, and the licence granted there to the wandering dervish and fakir; but when we bear in mind what are the powers claimed by and admitted for the holy men of Islam, in recent as in olden times, the circumstances will become more intelligible, and we shall readily accept as a character in the historical drama Mr. Nicholson's "weird figure, wrapped in coarse black felt, who flits across the stage for a moment and disappears tragically." As the manner of his death is a matter of dispute, we merely note the fact of its occurrence when Jalálu'd-Dín was his disciple, and that the latter is said to have instituted the order of Maulavi Dervishes in his memory. Little trouble, however, do the majority of European tourists and sightseers, who contemplate the gyrations of these singular fanatics at Constantinople or elsewhere, take to inquire into their origin and meaning. Jalálu'd-Dín in his lyrical aspect may not be so sparkling as Hafiz, but his minstrelsy is more distinctly spiritual. He may not utterly reject the scenic appliances and *dramatis personæ* of the bard of Shiráz, but he does not need, in stage parlance, to carry his properties with him. He can even at times dispense with the cup and the cupbearer, the tavern with its host and frequenters, the minstrel, and the moonfaced beauties who occupy so prominent a position in the popular Persian *ghazal*. We add the longer part of an ode, anglicized with commendable taste and accuracy, though some critics might prefer for "a certain hiding the communion of Paradise" a more literal interpretation of the text or alternative suggested in the foot-note:—

xxiv.
When my bier moveth on the day of death,
Think not my heart is in this world.
Do not weep for me and cry "Woe, woe!"
Thou wilt fall in the devil's snare: that is woe.
When thou seest my hearse, cry not "Parted, parted!"
Union and meeting are mine in that hour.
If thou commit me to the grave, say not "Farewell,
farewell!"
For the grave is a curtain hiding the communion of
Paradise.
After beholding descent, consider resurrection:
Why should setting be injurious to the sun and moon?
To thee it seems a setting, but 'tis a rising;
Tho' the vault seems a prison, 'tis the release of the soul.

The Rev. F. F. Irving, B.D., of the Archbishop's Mission to the Assyrian Christians, who has lately returned from Western Persia via Mosul and Egypt, has brought out at the Mission Press of Urmí a small volume for the use of Syriac-speaking Assyrians, or Nestorians, seeking acquaintance with the Persian language. It is based upon the 'Persian Grammar' of the late Prof. Palmer and the 'Persian Manual' of Col. Wilberforce Clarke, R.E., some details having been taken from M. de Biberstein Kazimireki's 'Grammaire Persane.' Independently of its value as regards the direct objects of publication, the little work should be useful to many who are not connected with the Anglican Mission. Among the more generally useful items of information which it contains may be mentioned an ingenious method

for converting the dates of the Hijra into those of the Christian era, and *vice versa*.

The Rev. David Jenks has just published also at Urmí an interesting collection of extracts from the works of Syrian writers and doctors of all the best periods between the fourth and the twelfth centuries of our era. The volume is printed in the fine large type which the publications of the American missionaries have made famous, and the text has numerous vowel and other diacritical points. Each extract is preceded by a brief account of its author, and explanatory notes are often added. The work deserves to be well known, for it might serve as a good reading-book for European students of Syriac; and incidentally we are glad to see that an attempt is at last being made to teach the Syriac-speaking peoples of Armenia something of the beauties of their ancient literature. The *Little Book of Extracts*, as the work is called, may be obtained at the offices of the Archbishop of Canterbury's Mission at Urmí.

Students of comparative philology who have sufficient enterprise to get up a little Sanskrit in connexion with their reading will find Dr. C. C. Uhlenbeck's *Manual of Sanskrit Phonetics* (Luzac) a handy little book to keep by them. The English is clear and, on the whole, successful, but such coinages as "Sassanidian" and "vridhation" sound odd.

SPINOZA LITERATURE.

SIR FREDERICK POLLOCK has revised his excellent *Spinoza: his Life and Philosophy*, for a second edition, published by Messrs. Duckworth. Several details of the life have been discovered since the first edition appeared, as appears from the notice which follows below of a large collection of *Quellen* for the philosopher's life. In all essentials, however, the book remains as it was—one of the very best monographs on a philosopher and his philosophy which exist in the language. The writing is as good as the thinking, and both are excellent. The only omission of consequence that we have observed is Voltaire's well-known lines on Spinoza, which did more than anything else to fasten the title of atheist on him. Messrs. Duckworth & Co. have also brought out a third edition of the valuable translation of Spinoza's *Ethic* by Mr. Hale White and Miss Hutchison Stirling.

Prof. Freudenthal has brought together in his *Lebensgeschichte Spinozas* (Leipzig, Veit) every possible contemporary notice. He has seemingly ransacked all the great libraries of Germany, Holland, and England for rare notices, and has by this means provided some hundred and fifty items which throw light either upon the philosopher's life or upon the reception of his works. Of these no fewer than sixty have not hitherto been published, either in whole or in part, and it might have been hoped that a considerable accession had been gained to our knowledge of Spinoza. But closer examination shows that most of the new points have relation not so much to Spinoza himself as to the hostile reception his works received in the Synods of the various States of Holland, while other items refer to details of Spinoza's family and the position they held in the Jewish community of Amsterdam. These points are not without interest, but they do not on the whole throw much light upon our comprehension either of his character or of his works. On the one hand, a certain number of items deal with the disposal of his effects, including the catalogue of his library, which is not without interest; but, on the other hand, it must be remembered that this was published some time ago, and so cannot be regarded as one of the professor's novelties. The inventory of his effects is, indeed, a testimony to the careful housekeeping of the sage, who preferred poverty and independence to all the world had to offer. Prof. Freudenthal also supplies correct texts of

the biographies by Lucas and Colerus, and has altogether collected in his well-printed volume all the items of information which the piety of research has been able to gather on the life of Baruch Spinoza.

OUR LIBRARY TABLE.

MESSRS. SAMPSON LOW & Co. publish the second annual issue of *All the World's Fighting Ships*, founded and edited by Mr. Fred T. Jane, the inventor of Jane's naval war game, who has recently been to Russia to teach his game, and who was helped there for his book with information as to the Russian navy (valuable because not easy to obtain) by a naval member of the Imperial family. Mr. Jane's book, as we stated in our notice of the edition of last year, consists mainly of portraits of ships, to which are appended notes concerning their performances and strength. The book is intended for the use of naval officers and others who have to recognize ships both in time of peace, which will be easy, and in time of war, which will be difficult on account of the practice of disguise. There are a few misprints in the book, especially in foreign languages, but Russian, of course, is a language which has no spelling when translated into Western European letters, inasmuch as the Russian spelling is phonetic and the imitation of the sound in other letters not uniform. The chief criticism that we have to pass on the valuable book of Mr. Jane is that in the case of some countries he includes far more ships proportionately than in the case of others, and as regards Russia, for example, his list is too complete, and burdens us with portraits of ships which are wholly out of date, and would hardly attempt to keep the sea in time of war, while their service in time of peace is rare.

MR. M. P. SHIEL, author of the clever, but unsatisfactory 'The Yellow Danger,' publishes, through Mr. Grant Richards, *Contraband of War, a Tale of the Hispano-American Struggle*. It is as wild as 'The Yellow Danger' itself.

A REAL "tale of the Hispano-American struggle," which is more romantic than the romance, reaches us from Mr. Fisher Unwin—*The Sinking of the Merrimack*, by Naval Constructor Hobson (now Lieut. Hobson in the world of kisses). His portrait shows him beautiful as his exploit shows him brave. The Merrimack sank in the wrong place, and did not block the channel out of Santiago Bay, as intended by Admiral Sampson; but that is a trifle as far as the interest of the story goes.

In the "Bibliothèque du Musée Social" of MM. Armand Colin & Cie. *Les Congrès Ouvriers en France (1876-1897)*, by M. Léon de Seilhac, has appeared. Wind, crude Socialism, and disputes fill the official records of these congresses, wholly wanting in the practical proposals by which our own Trade Union Congress accompanies its declarations in favour of "nationalization" of many things.

THE same firm have forwarded to us a volume of interviews and other sketches, under the title *Portraits Intimes*, by M. Adolphe Brisson, which is altogether superior to most books of its class. We may specially commend to our readers the article on that great actress Mlle. Bartet, and that on the almost forgotten horn-player and jester of Napoleon III., Vivier, who, it appears, is still alive, and, indeed, flourishing at Nice. M. Brisson's volume is a fourth series of his essays published under the same title; but it seems to us much better than the second, in which he described M. Brunetière and M. Daudet, or the third, in which he dealt with MM. Maeterlinck, Richépin, and Claretie. There is a curious page in the present volume on the first appearance of 'Carmen' and its stormy first month, at the end of which Bizet, its composer, died, believing that it had failed, when, in fact, his opera had just become settled

as that which of all others was destined to hold the stage. It appears that the great Toreador air was introduced at the last moment; but the writer and his interlocutors are unaware that the better-known portion of it is old, and had already figured in opera. What was probably Bizet's own was the fine introductory portion or quiet recitative before the outburst of the air itself. There is another curious article on an attempt made last year to set up something that called itself a university in the Château of Azay-le-Rideau, and we are treated to a speech by Mr. Wyndham, the Under-Secretary of State for War, who addressed a festival there on cricket, apparently in the best of French. Mr. Wyndham's stepson and various other boys of distinguished English families seem to have gone at once to this new school, but a note states that it has failed. The author of the book and his friends are as puzzled as Frenchmen usually are with English families and English names; but it is curious that in talking last summer they all agree in stating that Mr. Wyndham was Under-Secretary of State for Foreign Affairs, and about to become Viceroy of India. Can Mr. Wyndham have been taken for Mr. Curzon, for it was only after this date that he joined the Government at all?

THE enduring popularity of Scott is shown in the fact that we have before us two editions of *Redguntlet*, the last of the Waverley novels that may claim a place in the very first rank of Scott's romances. These are Mr. Nimmo's reprint in one volume, belonging to the "Bolder Edition," and the neat edition Messrs. Dent have issued in two volumes. The same active publishers have added to their "Temple Classics" *The Confessions of an English Opium-Eater*, with good notes by Mr. Walter Jerrold, and Shelley's *Shorter Poems*, edited and annotated by Mr. Buxton Forman.—To Messrs. Ward, Lock & Co. we are indebted for a well-printed edition of *Black but Comely*, by Whyte-Melville, with spirited illustrations by Mr. S. E. Waller.

WE have on our table *European History*, by G. B. Adams (Macmillan),—*The Walls, Gates, and Aqueducts of Rome*, by T. Hodgkin (Murray),—*The Story of Rouen*, by T. A. Cook (Dent),—*Hannibal, and the Great War between Rome and Carthage*, by W. W. How (Seeley),—*A Brief Introduction to Modern Philosophy*, by A. K. Rogers (Macmillan),—*The New Leviathan; or, the World at Peace*, by J. A. Farrer (Stock),—*Cicero: De Officiis, Book III.*, edited by W. J. Woodhouse (Clive),—*Researches into the Origin of the Primitive Constellations of the Greeks, Phœnicians, and Babylonians*, by R. Brown, jun., Vol. I. (Williams & Norgate),—*Spirit Slate Writing and Kindred Phenomena*, by W. E. Robinson (Low),—*Solo Whist*, by C. J. Melrose (L. U. Gill),—*Forgotten Liberalism*, by J. Annand (Northern Press, Fleet Street),—*The Flowing Bowl*, by E. Spencer (Grant Richards),—*Oswald Steele*, by E. Berkley (Long),—*Unholy Matrimony*, by John Le Breton (Macqueen),—*Harold Hardy*, by F. C. Huddle (The University Press, Limited),—*The Three Cat's-Eye Rings*, by T. M. Ellis (Simpkin),—*The Twentieth Door*, by C. M. Sheldon (Ward & Lock),—*Good Shepherds*, by the Right Rev. A. F. Winnington Ingram (Wells Gardner),—*The Metaphysic of Christianity and Buddhism*, by Major-General D. M. Strong (Watts & Co.),—*Christ our Life*, by the Rev. C. C. Bell (S.P.C.K.),—*Christian and Jewish Pilgrims to the Holy Land*, by C. L. Johnstone (The Church Newspaper Company),—*University and other Sermons*, by H. M. Butler (Cambridge, Macmillan & Bowes),—*The Dawn of Reason*, by J. Weir (Macmillan),—and *Professor Tyndall's Denial of the Soul and Assumption of Fatalism Considered*, by H. S. (Simpkin). Among New Editions we have *As in a Looking-Glass*, by F. C. Phillips (Heinemann),—and *Rhymes of Ironquill* (Redway).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Griffiths-Jones's (E.) *The Acent through Christ*, 8vo, 7/6
Marchant's (J.) *Theories of the Resurrection of Jesus Christ*, cr. 8vo, 2/
St. Francis of Assisi, *Little Flowers of*, cr. 8vo, 6/ net.
Wigram's (A. T.) *The Constitutional Authority of Bishops in the Catholic Church*, cr. 8vo, 6/

Fine Art.

Morris (William) and his Art, *Easter Art Annual*, folio, 2/6

Poetry.

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THE DATE OF DANTE'S EMBASSY TO SAN GEMIGNANO.

Dorney Wood, Burnham, Bucks, April 3, 1899.

THE date usually assigned by Dante's biographers to his embassy to San Gemignano has recently been shown by Dr. Robert Davidsohn, the learned historian of the city of Florence, to be erroneous. The hitherto accepted date was May, 1299; and the town of San Gemignano has been making preparations to celebrate next month the sixth centenary of Dante's mission as ambassador from Florence. But it now appears, on a re-examination of the document relating to the embassy, which has fortunately been preserved, that the date should be not 1299, but 1300, the same year, in fact, in which Dante served the office of Prior in his native city.

The error arose apparently through a confusion on the part of the notary (a native of Arezzo) who drew up the document between the Florentine and Aretine methods of dating, the Florentines dating "ab incarnatione," the Aretines "a nativitate." In any case, as Prof. Michele Barbi proves from independent data in the latest number of the *Bullettino della Società Dantesca Italiana*, the correct date is undoubtedly 1300.

As old-established errors of this kind have a way of living on, even after they have been scotched, it is advisable that attention should be drawn to the correction as widely as possible. The erroneous date, which even appears in the carefully edited 'Codice Diplomatico Dantesco,' is of course reproduced in the biographical section of the article on Dante in my 'Dante Dictionary' (p. 191, col. a, l. 5), where for "the spring of 1299" should now be read *the spring of 1300*.

I may add that, notwithstanding the proved error in the traditional date of Dante's embassy, it has been announced that the centenary celebration will be held this year at San Gemignano originally intended. PAGET TOYNBEE.

NEW LIGHT ON JUNIUS.

In the *Athenæum* for June 28th, 1890, the names of forty-five persons are given as those to whom the letters signed "Junius" have been attributed. One thing is common to all of them. The handwriting of none resembles that in the manuscripts of Junius which are preserved in the British Museum and have been reproduced in facsimile by the Hon. Edward Twisleton. In order to explain this away, the hypothesis has been put forward that the Junian hand is feigned. This hypothesis has been accepted by many as not only plausible, but quite satisfactory, despite the statement of Junius to Henry Sampson Woodfall that he did not like his handwriting to be "too commonly seen," and his request that a copy, and not the original, of his letter to Garrick should be forwarded.

The hypothesis of a feigned handwriting being adopted by Junius was formed and made public during the lifetime of the brothers Woodfall, when it was maintained that Hugh Boyd was the author of the famous letters. Almon, the printer and publisher, who knew many political secrets of his time, lived and died under the belief that Hugh Boyd was Junius. He had seen the manuscript of a Junius letter, he had received letters from Boyd, and he originated the fiction that the Junian hand was feigned. H. S. Woodfall assured him that he was entirely mistaken. William Woodfall wrote to the same effect in the *Morning Chronicle* for August 12th, 1799, adding that his brother had shown him all Junius's letters before their publication, and that "not one of them bore the appearance of having been written in a disguised hand." Woodfall further said, with great truth, that a disguised hand "could not easily deceive the acute discernment of a newspaper printer's eye" (Campbell's 'Life of

Boyd,' vol. i. p. 280). The manuscripts were shown to Mr. Tomkins, the chief writing-master and best penman of his day, and he saw nothing strange in a hand resembling one of those which he himself had taught, and he pronounced it to be "clear, easy-flowing, and expeditious." A certain impression in Boyd's favour was made at the close of the last and the beginning of the present century by the writings of Almon, Campbell, and George Chalmers, yet few were convinced. If the case had been even stronger, it could not have withstood the declaration which the first Marquess of Lansdowne made to Sir Richard Phillips in 1805 to the effect that he knew Junius and that he had not then been publicly named.

Mr. John Taylor was as confident that Sir Philip Francis was Junius as Almon, Campbell, and George Chalmers had been that Hugh Boyd was he. Francis always resented being taken for Junius, and his second wife deplored that he would not admit to her in plain terms that Taylor was right in his conclusion. Boyd was more reckless. After dining with the Governor-General of India he avowed that he was Junius. After leaving a public dinner in the city of London Sheridan avowed that he was Wilberforce.

When Mr. John Taylor had convinced himself that Sir Philip Francis was Junius he had seen facsimiles of the Junian hand, but nothing from Francis's pen. The manuscripts of Francis which afterwards came before him were so unlike those of Junius that he, too, had to strengthen or complete his theory by alleging that the Junian hand was feigned. He was as little able as Almon and others were to substantiate this conclusion as he or they would have been to change the moon into green cheese by a simple assertion.

Macaulay has done more than any other man to found a belief in Francis as Junius. For a time he was an anti-Francis. His sister Margaret records in her 'Diary' on January 7th, 1832, that her brother "Tom felt convinced Sir Philip Francis did not write 'Junius,' as he formerly used to think." At that date he had adopted an opinion even more absurd, if that be possible, than the opinion of his earlier and his later years. This was that George Grenville wrote the letters, and was assisted by "a man of the name of Dyer, who died young." When he afterwards gave his reasons in favour of Francis he alleged that the handwriting of the Junian manuscripts was "the very peculiar hand of Francis, slightly disguised." Now the hand of Francis is similar to Macaulay's own. There is nothing peculiar in either, and both are wholly different in character from that of Junius.

In 1871 a large volume was published by Mr. Murray, which Mr. Twisleton had compiled, to show, chiefly on the authority of Mr. Chabot, that the Junian hand was that of Francis disguised, and disguised so imperfectly that, according to Mr. Chabot, "a practised eye detects him with little difficulty by a comparison of any single specimen of his disguised writing with a specimen of his natural handwriting." The truth is that, to the eye of any impartial observer, the disguise is imperceptible. When the Junian hand was supposed by Almon and others to be feigned, the Woodfalls, speaking with authority as practical printers, and Mr. Tomkins, doing so with authority also as a writing-master, pronounced the hand to be natural. Upwards of seventy years later, when the allegation that the hand was feigned had been advanced to give Francis a plausible claim to be Junius, one of the most accomplished and trustworthy French experts in handwriting was asked for his opinion, with the view of ascertaining whether he concurred with Mr. Chabot. It is very strange indeed that Mr. Chabot was not generally discredited after upholding in a court of justice that a particular signature was not that of a

man who swore he had written it, and maintaining his opinion in the face of that statement made upon oath. M. Charavay, the French expert, had never erred in this way. In the presence of Mr. Alfred Morrison and Sir Edward Maunde Thompson he affirmed at the British Museum that the Junian hand was not feigned, and did not resemble that of Francis (*Athenæum*, April 30th, 1892, p. 566).

If it had been generally known that a hand having all the characteristics of the Junian, and styled the Italian, was commonly taught during the eighteenth century much foolish discussion would never have taken place. In newspapers of the last century advertisements of pens for writing the Italian hand frequently occur. Boys who had been taught it did not always write in after years as in their youth. The early letters of Thomas Grenville have a similarity in handwriting to those of Junius. In later life his writing was legible, but far less Junian and delicate. Those who were good penmen could write the Italian hand to perfection, and Junius was one of them. Another was Claudius Amyand.

Nowhere are better judges of handwriting to be found than in the Manuscript Department of the British Museum, and Mr. Edward Scott (the Keeper), Mr. Warner (the Assistant Keeper), and the highly trained gentlemen who serve under them agree that the Junian hand is a natural one. Sir Maunde Thompson, the Director of the Museum, who formerly presided over the Department of Manuscripts, not only holds this opinion, but he informed me several months ago that he had found in the Newcastle papers several letters which were written in the Junian hand. He added reasons for thinking that Claudius Amyand, the writer of these letters, might be Junius. I knew that Mr. W. J. Smith, who edited the 'Grenville Papers' and tried to prove that Lord Temple was the famous contributor to the *Public Advertiser*, had stated that if handwriting were a test—and I hold it to be no mean one—Lord Carysfort, the Hon. Augustus Hervey, or Amyand might have written the letters signed Junius, "if all other circumstances combined in favour of the authorship."

One of Mr. Dilke's reviews, reprinted in the 'Papers of a Critic,' deals with Mason as a possible Junius, the conclusion of Mr. Dilke being that the coincidences were curious, and Mason's authorship "not a physical impossibility" (vol. ii. p. 170). Mr. Dilke may not have known that the handwriting of Mason, like that of Francis, is entirely different from the Junian. In the facsimiles, reduced to a uniform scale, which are now given of Junius's and Amyand's hand, an opportunity is afforded for forming an opinion without the aid of an expert. Every careful and competent observer must admit that, the handwriting of Amyand being natural beyond all doubt, that of Junius cannot be feigned. In both, the peculiarities in the formation of letters and figures, upon which Mr. Chabot laid such stress when striving to show that the writing of Junius was the disguised hand of Francis, are frequent and noteworthy. I do not venture to identify Amyand with Junius; but the facts which I am about to set forth deserve consideration.

Claudius Amyand's ancestors were Huguenots who found an asylum and liberty in England. His father was Sergeant-Surgeon to the King. He had a brother who was a merchant and banker in the city of London. Claudius was born on August 25th, 1718; educated at Westminster School; entered at Lincoln's Inn on February 23rd, 1733; matriculated at Christ Church, Oxford, 1736; graduated and was called to the Bar in 1740; and was Under-Secretary of State from 1751 to 1756. He sat in Parliament as member for Tregony from 1747 to 1754, and as member for Sandwich from 1754 to 1756, when he was appointed Commissioner of the Customs. In 1765 he became

Receiver-General of the Land Tax for Middlesex; from 1745 to his death he filled the office of Library Keeper to his Majesty, an office in which he could learn what passed in the inner circle of the Court. He inherited "a moderate fortune" from his father; his official emoluments were considerable, and when he married the widowed Countess of Northampton in 1761 he was able to make a handsome settlement. He died at his town house, in Mount Street, Berkeley Square, on the 1st of April, 1774, and was buried in the church at Langleybury, where he had a country residence. His marriage was childless. He bequeathed his freehold property in Hampshire and Sussex to his nephew, Sir George Amyand Cornewall, who had adopted the name of Cornewall on his marriage with Miss Velters Cornewall, the heiress of Moccas Court, Hereford. A sum of 12,000*l.* on mortgage, money in the funds, and other securities were bequeathed to his wife, who survived him till the 25th of December, 1800, dying at Richmond, aged eighty-one. The letters from his pen which I have seen are not many, and they are all official. I quote the following extract as a specimen. It is taken from a letter to the Duke of Newcastle on October 6th, 1752:—

"I hope your Grace will pardon the Liberty I now take in saying, that my Respect and attention to some Persons, as well as my Submission to others, has proceeded solely upon a principle of Duty to your Grace, and of keeping up to the Line, which, I thought, your goodness and confidence obliged me to observe; for if I had given way to what otherwise Common-sense and a moderate Fortune would have prompted me to do, I had not patiently bore a thousand irksome Circumstances, of which your Grace may command a full Detail at your Return."

All Junius's private notes were signed "C." It is more probable that Amyand, whose Christian name was Claudius, should use that letter than that Francis, whose Christian name was Philip, should do so. The collected letters of Junius appeared in March, 1772. His last note to Woodfall is dated January 19th, 1773. A letter sent to him by Woodfall in March, 1773, was not claimed, and Woodfall got it back from the coffee-house at which it was left. In the winter of that year Amyand was confined to his house through illness.

I have written more than once that I do not know who Junius was; as my ignorance still continues, I will not affirm that Claudius Amyand ever used "Junius" as a signature. In six articles on 'The Franciscan Myth,' the first of which appeared in the *Athenæum* for December 25th, 1897, I have proved that Francis could not be Junius, unless he were the same man who denounced George III. and Lord Mansfield as Junius, and defended them in his own person as Britannicus in the *Public Advertiser*. I am unable to admit that when Henry Sampson Woodfall, William Pitt, and Lord Grenville stated, from personal knowledge, that Junius was not Francis, they are unworthy of belief. Words of wisdom on this head appeared in the *Quarterly Review* ten years ago; I quote them because I can find none more telling and appropriate to express my own opinion:—

"On what, then, does the Franciscan theory now rest? Simply on the ingrained habit of believing in it, and the general unwillingness to fall back into uncertainty. Junius must have been somebody. Why not Francis?"

It certainly requires no ordinary courage or the excuse of invincible ignorance to reject conclusions at which Macaulay, Mr. Leslie Stephen, and Mr. Lecky have arrived; yet the critic who is neither over-weighted nor misled by prepossessions or foregone conclusions may decline to admit the infallibility of any writer. Nothing is more obnoxious than truth to those who have been nourished on error. It must cause a sharp pang to men of mature years to part with their youthful delusion that Francis was Junius. Yet, should they long for an idol to replace the one who has been shattered, they may transfer their worship to Claudius Amyand. If information

still more curious be desired by them before making up their minds, they may find it in the next paper, wherein further light will be thrown upon Junius. W. FRASER RAE.

THE ORIGIN OF THE SURNAME "CHAUCER."

MR. HARRISON endeavours to prove that Chonnell le Chaucer bore the Gaelic name Connal or Connell by stating that the Norman scribes indiscriminately practised palatization,* and he adds that no one should know this better than I. Unfortunately, I must plead ignorance of and incredulity as to this practice. The Norman dialect was not remarkable for palatization, and it certainly did not palatize before a back vowel. The instances cited by Mr. Harrison show that he has confused the Norman *ch* with the English pronunciation of that combination. When a Norman wrote *Chenuif* he intended to represent the same sound as the Old English *Cenulf*—that is, *Kenulf*. This *k*-value of the Norman *ch* has been demonstrated by M. Charles Joret in his able book '*Du C dans les Langues Romaines*,' Paris, 1874, and in his '*Des Caractères et de l'Extension du Patois Normand*,' Paris, 1883. When Wace wrote *Chaem* for the name of Caen it is evident, from the modern name of this Norman city, that he intended to give it an initial *k* sound. The evidence of Domesday and of the twelfth-century Pipe Rolls would suffice to prove that the Normans represented the pronunciation of our "church" by "cerce," and that of "kirk" by "cherche." Thus, if we were dealing with a Norman spelling, "Chonnell" might stand for Connal without invoking this imaginary Norman palatization of an alien word. But by the time of Edward II. *ch* with the value of *k* had gone out of use, and the Chancery scribes were then Englishmen, not Normans. It is therefore clear that "Chonnell" cannot be the Gaelic Connal, which is improbable on other grounds.

There remains my suggestion that Chonnell stands for John. This "Chonnell le Chaucer" is probably the John le Chaucer of London who is named in the 'Calendar of Patent Rolls,' 30 Edward I. (p. 83). In the Privy Seals and like records in French, Christian names appear frequently with diminutive suffixes, and it is probable that we have to deal with one in the present instance (= French **Jeaneau*, cf. Italian *Gioanelli*, Pott, '*Die Personennamen*,' p. 199). The use of *ch* for *j* (with our pronunciation) occurs occasionally. Thus the Gloucester Chartulary has a Reginald de Coches, de Choches, de Jokes, in the twelfth century (ii. 179, 181, 182). The former is for "Cioches," the Norman spelling. The second has probably arisen from the Angevin influence introduced by Henry II. By John's time we have *ch* used for *k*, for *ch*, and for *j* (all with the modern English values). Thus his rolls contain such spellings as "Cherpunville" and "Jerpunville" for the Norman village of Gerponville (Seine-Inférieure). The 'Calendar of Close Rolls' of Edward II. has in the first volume several references to a William "Chonnesone," and that of the 'Patent Rolls,' 7 Edward III. (p. 447), to a Gilbert "Chunnesone." These seem to stand for Johnson, although the vocalism is puzzling. Similarly there is a John "Chone" in the 'Close Rolls,' 3 Edward II. (p. 525), and a Thomas "Chunne" in the 'Patent Rolls' of the same year (p. 478). In like manner "Chake" seems to be used for Jake (Jacques, James), and we may compare "Chubb" and "Jubb," "Chope" and "Jope," which are met with in the rolls of this time. Chackmore, county Bucks, is called "Jackemore" in the 'Patent Roll,' 10 Edward II. (p. 674). It is necessary in dealing with records of this time to compare *ch* with *j*, and vice versa.

The index of the 'Patent Roll,' 30 Edward I., contains the form "Chaucers" as well as

* Meaning, apparently, not palatization, but the further development from palatization represented by the English *tsh* pronunciation of *ch*.

"Chaucer" for the reference given above to p. 83; but I am unable to find the former. If it really occurs, it puts out of court the suggestion that the name is "Chaufecire," an etymology that already presents great difficulties. As *cire* is feminine, and as it is necessarily in the accusative case in such a compound, it could not have the masculine nominative singular suffix *s*.

The instances of the name Chaucer in Riley's 'Memorials' referred to by Dr. Sharpe are cited by Prof. Skeat in the first volume of his edition of the poet's works, and therefore introduce no new factor into the discussion. Although they strongly support the old derivation, they do not meet my protest against the assertion that "in the fourteenth century Chaucer or Le Chaucer (the shoemaker) was not an uncommon name." To prove this assertion we need, in a century so amply represented by records as the fourteenth, more than the handful of instances hitherto adduced, after most careful scrutiny by numerous searchers. When the references to one person are counted—as they obviously must be—as one instance only, the number of persons who are known to have borne this name becomes very small, and the number of families so named is even smaller still.

W. H. STEVENSON.

SELMA LAGERLOF'S 'GÖSTA BERLINGS SAGA.'

THE title-page of my copy of the above bears no date, but on its reverse is the printers' imprint with the date 1891, proving that the book was published in that year or very early in 1892. At the end of my vol. i. there is a rough sketch-map, on the scale of 1:400,000, "öfver Löfsjö härad i Vermland." It is, I suppose, a reproduction of this which you speak of as being printed with Miss Tudeer's translation (p. 335 of *Athenæum* for March 18th).

Your criticism calls attention, and rightly, to the saga form of the narrative. Still, I cannot help thinking that you somewhat over-emphasize the importance of this. For you are, of course, aware that what is virtually the same scheme is employed in the writer's later story 'Antikrists Mirakler.' In 'Gösta Berling' the use of the saga scheme to convey the history of a family, or rather of a household and the district in which it is situated, is, as a matter of art principle, sufficiently appropriate and justifiable. But how can the employment of the same scheme be justified when the string by which the cluster of episodes is held together is, not the history of a family, but the superstitious veneration of the warm-blooded races of the South for the *bambino*? Surely there is something very incongruous in thus buckling the armour of the North about the loins of the dreamers of the South; although, at the same time, it is no doubt true that from one point of view 'Antikrists Mirakler' might be described as the history of a certain district on the slopes of Mount Etna. With all respect for your authority in such matters, I should be the rather disposed to interpret Selma Lagerlöf's peculiar scheme of narrative—her architectural plan, so to speak—as being due not so much to deliberate design as to the instinctive dictates of her individual genius, which works most conformably in thus grouping a cluster of episodes round a central idea. Further, whilst admitting that the artistic unity and fusion of material displayed in 'Antikrists Mirakler' is (with qualifications) superior to the same qualities as exhibited in 'Gösta Berling,' I cannot help thinking that in point of literary strength, as well as of force and precision of character-drawing, certain portions of the latter book—notably the opening chapters and those that relate the story of Marienne Sinclair—are decidedly superior to anything in the book which deals with Sicilian life.

J. T. BEALBY.

Literary Gossip.

THE Biographical Edition of Thackeray's Works will be completed by the publication on the 15th inst. of vol. xiii., entitled 'Ballads and Miscellanies.' The volume will contain thirty-five full-page illustrations by the author, George Cruikshank, and John Leech, thirty-five woodcuts, three portraits of Thackeray's ancestors, an engraving of the author from a drawing by Samuel Laurence, and a photogravure from a drawing by Chinnery of Thackeray at the age of three with his father and mother. It will also comprise a life of the novelist by Mr. Leslie Stephen, reprinted from the 'Dictionary of National Biography,' a bibliography, and an index. Mrs. Richmond Ritchie's introduction to the volume will include a chapter on 'Note-Books,' in which numerous extracts are given, and one 'Concerning Grandfathers and Grandmothers,' together with a speech delivered by Thackeray at the thirteenth annual festival of the General Theatrical Fund, held at the Freemasons' Tavern on March 29th, 1858, at which he took the chair. Among the illustrations is a series of eight entitled 'The Bandit's Tower: a Tale for Young Persons, uniting Instruction with Amusement, and blending Terror with Delight.' Thackeray's illustrations to 'The Famous History of Lord Bateman' are also included.

MR. G. S. LAYARD, who is authorized by the family of the late Mrs. Lynn Linton to write her biography, will deem it a great favour if owners of letters, newspaper cuttings, portraits, and any other documents or illustrations germane to the subject will forward them to him at Lorraine Cottage, Malvern. Every care will be taken of them, and they will be returned as soon as they are done with. It need hardly be added that he will also welcome any personal reminiscences that may suggest themselves to our readers.

ON April 24th and three following days Messrs. Sotheby will sell a most important miscellaneous collection of books from various sources. There will be a long array of items from the Kelmscott Press, and it will be interesting to see if the rate of rapid increase in the prices asked will be maintained. From a popular point of view a copy of 'Waverley' in the original grey boards, with white paper backs, and entirely uncut, will perhaps prove the most attractive, especially as the Ashburnham copy—not so good as this—realized the large sum of 78*l*. The most interesting entry, however, has reference to two quarto volumes containing the autograph signatures of the visitors to the tomb of Shakespeare collected during the years 1844–60 by Thomas Kite, the parish clerk of Stratford-on-Avon. No other visitors' book of Stratford in connexion with Shakespeare can ever be offered for public sale, the earlier and later ones alike being deposited in the Birthplace Library, and therefore national property. Mr. Kite, the collector of these two volumes, was the son of William Edmonds referred to by Washington Irving in his 'Sketch-Book.' The signatures include those of Charles Dickens, Albert Smith, Lover the novelist, John Bell the sculptor, J. R. Lowell, Frank Stone, and

many other poets, historians, artists, and public characters of England, Europe, and America.

COLLECTORS of Stevensoniana will have a unique opportunity of filling up "gaps" in their sets on the occasion of the same sale. Stevenson sent to his mother a copy of nearly every book and pamphlet which he wrote, and the whole of this most interesting collection is now being sold by order of Mrs. Stevenson's executor. All, or nearly all, the Davos Platz booklets are there, and of more than one there are several copies. Of one of Stevenson's very early productions, 'Notice of a New Form of Intermittent Light for Lighthouses,' reprinted from the *Transactions* of the Royal Scottish Society of Arts, vol. viii., 1870–71, there are four copies, three "with the author's compliments" in Stevenson's own hand. Of 'The Pentland Rising,' published in 1866, there are twenty copies. This little book has hitherto realized from 7*l*. to 10*l*., and it is highly probable that a "slump" will now be experienced, to the great joy of the poorer collector. Of another very rare Stevenson tract, 'The Charity Bazaar,' there are three copies.

THE popular edition of Mr. Bodley's 'France' in a single volume will contain more matter than the original two volumes, as many notes have been added, as well as a new preface, reviewing the course of events in France since the first appearance of the work last year. The new preface will also be published separately in a form to admit of its being bound up with the editions of 1898.

THE French translation of Mr. Bodley's book was to have been published at Easter by Guillaumin & Cie., but the translator employed by the publishers did his work so imperfectly that Mr. Bodley refused to accept it after seeing the proofs. Messrs. Guillaumin have put 'France' into the hands of a new translator; but their edition will not now be ready before the end of the summer.

MR. PAGET TOYNBEE is preparing for Messrs. Methuen an edition of the text of the 'Divina Commedia,' which is to be printed in a bold clear type and on good paper. Mr. Toynbee's text will be that of Witte's minor edition, with such emendations as are suggested by the recent labours in textual criticism of Dr. Moore and others. It is proposed to issue the volume in commemoration of the sixth centenary (which falls at Easter next year) of the assumed date of Dante's journey through the three kingdoms of the other world.

AMONG the new collection of Cairo fragments at the British Museum are two leaves containing about forty verses of the original Hebrew text of Ecclesiasticus (portions of chaps. xxxi., xxxvi., and xxxvii.). These newly recovered leaves are a part of the same MS. to which the Oxford and Cambridge fragments of Ecclesiasticus belong. The contents of the Museum leaves have been already transcribed and translated by the Rev. G. Margoliouth, who hopes to edit them shortly.

AMERICANS are clearly realizing the interest and rarity attaching to the early bindings of Mr. Cobden-Sanderson, for at a recent book sale Messrs. Charles

Scribner & Sons paid 500 dollars for a copy of the *Germ* in green crushed levant morocco, the sides and back covered with an interlaced pattern of buds on long sprays springing from the angles of a diamond-shaped pattern. This is one of Mr. Cobden-Sanderson's earliest works, as it was executed in 1888. The only other noteworthy price realized for a book by the same binder was the copy of Morris's 'Defence of Guenevere' (bound in 1888), which at the Foote sale in 1895 brought 165 dollars.

MR. BUXTON FORMAN is at present endeavouring to recover, on the downs between Shaftesbury and Salisbury, from a sharp attack of the prevailing malady, influenza.

MR. C. E. BIDDULPH, who was killed last month in India by a panther, deserves mention in these columns as the author of an interesting account of 'Four Months in Persia and a Visit to Trans-Caspia,' which we reviewed on its appearance in 1893. Mr. Biddulph acted as correspondent for an Indian paper during the war in Thessaly.

MAJOR MARTIN HUME is preparing for Messrs. Methuen an edition of Robertson's 'Charles V.,' furnished with such introductions, notes, and additional matter as will bring it up to modern requirements.

MR. W. W. JACOBS, like other humourists, is not, it appears, quite so gaily circumstanced as the prevailing tone of 'Many Cargoes,' 'The Skipper's Wooing,' and 'Sea Urchins' would lead the unwary to suppose. We regret to hear that he has been a martyr to insomnia, perhaps the result of endeavours to carry on at the same time the business of literature and the work of a Civil Servant. The latter we understand him to be relinquishing, and we wish him "bon voyage" in an undivided literary career.

MR. J. F. MEEHAN, of Bath, who has much local information at his command, proposes to supply to the new number of the *Beacon*, shortly to be issued, an illustrated article on visits by Shelley and the Godwin family to Bath.

ABOUT a year ago a society called "Het Spinozahuis" asked for contributions towards the purchase of the house in the Hague in which Spinoza lived for so many years, with the view of furnishing it as a Spinoza Museum. The appeal was successful, and on March 24th the museum was formally opened with an address by Prof. Bolland, of the University of Leyden, the president of Het Spinozahuis.

IN the *New England Magazine* for March Dr. Maurice Bucke, biographer and executor of Walt Whitman, makes a claim which is likely to be hotly debated sooner or later. As the article in which it occurs is ostensibly the accompaniment to a series of twenty-four portraits of "the good grey poet," the claim in its present form may perhaps miss that attention which it challenges with great boldness. Dr. Bucke has been long engaged on a voluminous work dealing with what he regards as the discovery of a higher form of consciousness, which he calls "cosmic consciousness," in process of development by the human race. Walt Whitman's is, of course, regarded as a typical case of "cosmic consciousness"—

a state of which the biographer believes himself to have undergone, in a minor degree, an experience, at a time when he had not had an opportunity of studying its phenomena systematically! In the meantime his article, in which the subject is sketched amid notes on Whitman's photographs and other portraits, will be useful to those who collect the numerous representations of the poet.

MESSRS. MACMILLAN write to us denying that the ascription of the authorship of 'Elizabeth and her German Garden' in last week's *Athenæum* is correct.

THE *Times* announces the news of the decease of Prof. Berthold Zeller. — The *Bookseller* records the death, last Saturday week, of Mr. T. J. Day, who for many years was an active bookseller at Manchester. Of late years he had acted as librarian to the Manchester Medical Society.

THE following are among those who have promised to be present at the News-vendors' Dinner, at which Lord Rosebery will preside, on May 3rd: the Earl of Portsmouth, Lord Burghclere, Lord Glenesk, the Right Hon. Evelyn Ashley, the Hon. W. F. D. Smith, Sir Edward Lawson, Sir Henry Burdett, Sir John Hutton, Sir T. Wemyss Reid, Prof. Herkomer, Mr. Horace B. Marshall, Mr. T. P. O'Connor, Mr. Alfred Harmsworth, and Canon Benham.

THE Clarendon Press will shortly publish a popular modern English version of King Alfred's chief work, his rendering of the 'Consolation' of Boethius. The version, which has been entrusted to Mr. W. J. Sedgefield, who has already edited the Anglo-Saxon text for the press, will, while adhering closely to the original, be in current readable English, and furnished with a short general introduction and explanatory notes. The volume will be of attractive appearance and moderate price.

THE editors of *Die Nation*, Drs. Th. Barth and P. Nathan, have been entrusted with the issue of the literary remains of the able publicist and politician Herr Ludwig Bamberger. They are expected to throw a good deal of light on the half century they cover. Bismarck said of Bamberger, "He has written on me a book of which I am proud, and which shows his eminence as a writer."

RECENT Parliamentary Papers include Abstract of Accounts of the University of Aberdeen (3d.) and Statistical Report of the same University (1d.); Revised Instructions to Education Inspectors for England and Wales (4d.); and Returns of Charities in Four Parishes of the County of Carmarthen (1d. each).

SCIENCE

The History of Mankind. By Prof. F. Ratzel. Translated from the Second German Edition by A. J. Butler, M.A. With Introduction by E. B. Tylor, D.C.L. 3 vols. (Macmillan & Co.)

THE German title 'Völkerkunde' better expresses the general scope of this treatise than the more comprehensive title adopted by the translator. In Prof. Ratzel's own words, "our business in this work is to

impart a knowledge of mankind as we find it to-day throughout the earth." He has furnished a complete and comprehensive ethnography, but has not attempted an anthropological history. Indeed, his devotion to the ethnographic side of anthropology appears to lead him to doubt whether mankind has a history worth speaking of. In his mind, as in those of most anthropologists of the present day, ethnography proves the unity of mankind; but he understands that unity to mean the possession by all races of a common inheritance of culture, in which circumstances have enabled some peoples to progress to a higher degree of civilization than others. He prefers the expression "natural," which was long since adopted by Waitz, to "savage," as descriptive of uncivilized or less civilized peoples. To be "behind" in culture is not necessarily, he says, to be "below" in position. He holds that the evidence of ethnography is sufficient to disprove the existence of any zoological distinction between the races of mankind. That is a question which it is hardly within the power of ethnography to determine. We think it a defect in his work that he applies merely ethnographical considerations to problems which belong rather to the province of physical anthropology. There can be no complete study of man which is not a study of the whole man. The physical anthropologist may be wrong in his conclusions as to the possession by some races of intermediate physical characters, approximating to those of lower forms of animal life; but he is in his right when he claims that question as one belonging to his branch of the study, and his conclusions cannot be upset, though they may be confirmed, by merely ethnographical considerations.

Prof. Ratzel holds that the possession of religion is part of the common inheritance of mankind, and that there is no race without it. He says:—

"The existence of religion among savage races has been frequently doubted. It will be one of our tasks in the following pages to prove the unfoundedness of this assumption in the light of many facts."

We think it a pity that the author entered upon his work with this foregone conclusion; for there is no question upon which the evidence is less trustworthy, or which calls more for the exercise of a strictly judicial mind, than that which relates to the religious ideas of natural peoples. The language in which those ideas are conveyed to us is of necessity indefinite: there are so many motives for concealment and deception in the testimony of savages themselves, and so much inevitable misunderstanding in the minds of those who report it, that it is rash to form a definite judgment on either side. Probably time will show that the real solution of the question lies in the assumption that religion (which, in itself, is a thing difficult to define) has passed through many successive phases of growth from an almost imperceptible rudimentary idea.

Language also is claimed as a universal faculty of modern mankind, and Prof. Ratzel most justly holds that language is of little value for the purpose of classification of races. There exist, however, sufficient differences in the existing languages

of various peoples to indicate that, in this respect also, there has been development from a half-inarticulate origin. With reference to dead languages, the translator has added a critical note, which leads one to wish that he had more frequently availed himself of the opportunity of annotating as well as translating.

In respect to science and art, invention and discovery, agriculture and cattle breeding, clothing and ornament, habitations, family and social customs, and political organization, Prof. Ratzel seems to hold a brief for the natural peoples, and proves to admiration how little superiority civilized peoples can claim in any essential respect. Prof. Tylor, in his valuable critical introduction to the work, says most truly that it may

"aid the great modern nations to understand themselves, to weigh in a just balance their own merits and defects, and even in some measure to forecast from their own development the possibilities of the future."

So far, we have been dealing with Book I. only, and have nearly exhausted our adverse criticism. Books II. to V. comprehend the detailed description of the several races under the four heads of (a) the American-Pacific group; (b) the light stocks of South and Central Africa; (c) the negro races; and (d) the cultured races of the Old World.

The classification is novel, and has the recommendation of being mainly local and not involving the assertion of any preconceived ethnological theory. The first group includes a great variety of peoples, from the Tasmanian to the Eskimo. The former are, indeed, not now an existing people, and are therefore only briefly dealt with. In the second group Prof. Ratzel includes the dwarf races of Africa, and is careful to urge that they are "no missing link, no unparalleled primitive race, rising up from a period of ape-men." Of the third, the negro, he has much to say that is complimentary, and hopes for the transformation of the twelve millions who have within the last thirty years been freed in America and their progeny, to whom all means of self-formation are now open, into a highly civilized race. The fourth, the cultured races of the Old World—Africa, Asia, and Europe—comprehends all the varieties from Soudanese to Icelanders.

In regard to these books, which form the bulk of the work, occupying nearly 1,500 pages, it may justly be said that they constitute a more complete popular description of the existing races of mankind, as made known to us by the most recent researches, than has before been given to the public; that they are the masterpiece of an accurate, learned, and conscientious author; and that they will hold the field long before they are superseded—or perhaps even rivalled—as a popular exposition of ethnography. The publishers deserve credit for their share in the production of this translation, as they have spared no pains to make it attractive and to illustrate it in a manner worthy of the interest and variety of the subject under discussion, the three volumes being embellished with six maps, forty-two well-executed coloured plates, and more than eleven hundred other pictures. The translator is to be commended not only for his good work, but also for the modesty of his

preliminary note. The book is so cheap, and so well got up, that it cannot fail to secure a wide circulation.

Prof. Tylor's introduction, printed in the first volume, though comparatively brief, is a valuable addition, as it points out in a very interesting manner the practical utility of the work in collecting together for easy comparison the weapons, utensils, and objects of art characteristic of peoples at different stages of culture, thus enabling the reader to pursue that attractive line of research into the gradual development of ornament and decorative art which was first laid down by General Pitt Rivers, and has been followed by Mr. Henry Balfour.

CHEMICAL LITERATURE.

A Manual of Chemical Analysis, Qualitative and Quantitative. By G. S. Newth, F.C.S. (Longmans & Co.)—The long-time demonstrator in the Royal College of Science has given us another of his carefully thought-out works, which, though not bearing so directly on his daily work as do his previous books, shows great skill and good judgment. For it we are thankful. Mr. Newth is clearly in touch with the student and understands his wants, and at the same time tries to teach analytical chemistry, and not simply to teach how to do analysis. About one-third of the book is given to qualitative analysis, and two-thirds to quantitative. There are a few pages devoted to preliminary exercises, which might profitably have been extended if they were to find a place in the book at all. We agree that the word "ignition" is often used by analytical chemists in a very slipshod manner, and the author endeavours to confine its use to its real meaning. The definition of an acid on p. 12 might easily mislead a beginner. The qualitative part gives sound and correct information, not only about the elements commonly met with, but, in appendices, also about the rarer elements; and it is not encumbered with numerous tables, but rather tends to lead the student to think for himself. A short chapter on interpreting the results of a qualitative analysis is valuable. In the quantitative part a number of typical methods and processes are given, both gravimetric and volumetric, and the selection is well made. There are also sections included on gas analysis, which occupies nearly forty pages, on the analysis of organic compounds, and on miscellaneous physico-chemical determinations, such as specific gravity, boiling-point, melting-point, and vapour density determinations. In an appendix on reagents the excellent system of standard reagents for use in qualitative analysis suggested by Reddrop is recommended, most of the solutions being of either one-fifth normal or of normal strength. In the numerous equations in the book we have noticed very few misprints. In the quantitative part there are a few arrangements of apparatus which are not quite the best suited for their purpose—e.g., the distilling apparatus figured on p. 250 is hardly the best for the estimation of nitrogen by Kjeldahl's method. It is worth notice that the illustrations are all from original photographs of the actual apparatus employed in the various operations described. The book is a real book, and as such necessarily has a few little faults; we hope it may help to prevent the production of more cram books and sham books on the same subject.

Qualitative Chemical Analysis: Inorganic. By Chapman Jones, F.I.C. (Macmillan & Co.)—The author of this book, who is the Senior Demonstrator of Practical Chemistry at the Royal College of Science, has had a long experience in teaching qualitative analysis to classes who really want to learn it, and in laboratories which many years ago earned a

good name for teaching analysis. In these circumstances he has produced a book practically free from errors, and the student who conscientiously works with this guide will acquire a sound basis upon which to build a complete scheme of qualitative mineral analysis. The tests and methods of separation are well selected, and have borne the strain of long experience; at the same time nothing whatever is said about the rarer metals, even those widely distributed, and their relations to the commoner metals; this, no doubt, will render the book more acceptable to those students who wish merely to pass examinations. The tabular matter is well arranged, and printed on parchmentized paper, so as to minimize the effects of reagents which may be spilt on the book whilst open on the laboratory bench. We could have wished that the subject had been treated in a more philosophical spirit and manner, but work-books of this kind are, perhaps unfortunately, necessary, and this is one of the best of the species; as such it will be welcome to many teachers and students.

An Experimental Course of Chemistry for Agricultural Students. By T. S. Dymond, F.I.C. (Arnold.)—This is one of a series of practical science manuals of which the general editor is Prof. Raphael Meldola. The author of the present volume is the Lecturer on Chemistry and Agricultural Chemistry in the County of Essex Technical Laboratories at Chelmsford. As the editor points out in his preface, no one will at the present day deny that those who are concerned with agriculture should know at least something of the general principles of chemical science. At present the elementary schools are able to do little or nothing in the direction of teaching scientific principles by scientific method, but some of the County Councils have in agricultural counties tried to place the means of acquiring sound instruction within the reach of the agriculturist. The county of Essex has endeavoured to do this largely by means of practical work carried out by the student in a laboratory, with materials drawn as far as possible from agricultural or every-day sources. The course upon which this little book is founded has been in use for three years in some of the grammar schools and continuation schools in the rural parts of Essex and in the County Technical Laboratories by students of the agricultural class, and by elementary school teachers who wish to qualify themselves to teach chemistry in the agricultural parts of the county. There are thirty-six experimental studies, through most of which the student is expected to work himself under the supervision of his teacher. The experiments have been well selected, and will teach much to those who do them thoroughly. Occasionally the directions, notably in the case of glass blowing, are too meagre. Also that part which deals specially with animal and vegetable life and agricultural matters is too scanty to be of much use; it requires a separate volume. As an introduction to the study of chemistry for agriculturists the little book is to be highly commended. It is the best effort to help the particular class to whom it is addressed that we have seen. The publisher has omitted to affix the date, 1898.

Practical Inorganic Chemistry for Advanced Students. By Chapman Jones, F.I.C. (Macmillan & Co.)—We need hardly say that this small book contains much that is good, and practically no inaccuracies. We fail, however, to find anything in it specially suitable for advanced students, excepting in the very constricted and misleading sense of those students who are proceeding to the advanced stage of the examination of the Science and Art Department. In one chapter—namely, that on silicates—the author has ventured to go beyond the bounds of the syllabus of the Department; for this he deserves to be commended. The questions appended to each

chapter are good, and calculated to bring out knowledge, or ignorance. For its limited special object—that of assisting students to pass a particular examination—the book is among the best of its class.

The Purification of Sewage. By Sidney Barwise. (Crosby Lockwood & Son.)—Dr. Barwise is Medical Officer of Health to the Derbyshire County Council, and in this little book, dealing with the purification of sewage from a chemical and biological point of view, speaks from personal experience of various methods of purification and their adaptability under various conditions. The book will be specially useful to members of County Councils and District Councils and their officials who are responsible for keeping our streams and rivers from pollution. Fortunately for such readers, the book does not attempt too much, and is very clear and concise on the subjects dealt with. The first chapters refer to the nature and composition of sewage, its variation in chemical composition, and the chemical changes to which it is subject. The effects of river pollution are pointed out, including its effects on oyster culture. The treatment of sewage on sewage farms, by precipitation, and by intermittent filtration with nitrification, follow, with fair statements of the advantages and disadvantages of each. Afterwards the new process of "bacteriolysis," as in use at Exeter, is described with some tabulated results. In this process the fresh sewage is first acted on by anaerobic organisms in a closed tank in order to break up and dissolve in part the organic matter, and then afterwards subjected to nitrification in open filters. The last chapter briefly but clearly points out that each sanitary authority should possess certain definite knowledge before determining what process to adopt for the purification of its sewage. The quantity and quality of the water supply, the nature and quantity of manufacturing waste turned into the sewage, whether the sewage reaches the outfall in a fresh state or in an advanced state of decomposition, whether much or little surface water enters the sewers—these and other considerations are factors to be taken into account in determining the best process of treatment, and the author makes it clear that the chemist and the bacteriologist should be consulted as to the scientific principles upon which the sewage is to be purified before the engineer draws up his plans. This is a book much to be commended to the class to whom it is principally addressed.

Studies in Chemical Dynamics. By J. H. van t' Hoff. (Williams & Norgate.)—This, so far as we can make out from its two prefaces—one by the author and one by Dr. Ernest Cohen—and from a note by the translator, Dr. Thomas Ewan, appears to be a translation of a translation. The point, however, is probably of little consequence. Scientific works (unlike literary ones) do not usually lose in value when they pass into another language. The book before us will be found most suggestive by those chemists—a rapidly increasing number, we believe—who, not content with mere laboratory work, seek to find the reasons of the various observed laws of chemical combinations, and thence predict new and untried laws which subsequent experiment will confirm. But readers must possess some knowledge of the higher mathematics (including easy differential equations) in order to derive much benefit from the labours of the author.

A History of Chemistry from Earliest Times to the Present Day. By Ernst von Meyer, Ph.D. Translated, with the Author's Sanction, by George McGowan, Ph.D. Second English Edition. (Macmillan & Co.)—We are delighted to see that a second edition in English of this book has been called for. The first German edition appeared in 1888, and the first English edition in 1891; the second German edition, of which the present English edition is a translation, was

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published in 1895. But the present edition is not merely a translation of the last German edition; it contains many further alterations and additions made both by the author and by the translator with the approval of the author. Thus we have the information brought quite up to 1898, including such events as the liquefaction of hydrogen and helium by Prof. Dewar, and the discovery of an alcohol-producing enzyme by Buchner. Since the first edition the principal additional sources of information which have been opened to the author and made use of by him are the Berzelius-Liebig and the Liebig-Berzelius letters, the journals and letters of Scheele, Priestley's letters, and the fragmentary autobiography of Liebig. The researches of Berthelot on the chemistry of the early Middle Ages have also been made use of, and some of the writings of Ladenburg, Schorlemmer, Thorpe, and Grimaux on the development of chemistry during particular periods, or on the life and work of individual chemists. It speaks well for the book and for the interest taken in the subject, both here and in America, that a second edition has been called for so soon, and we are convinced that the reputation of the book will be enhanced by the present issue. The translation has been faithfully and well accomplished, and rarely indicates the language from which it was made. The word "docimacy," used on p. 47, seems hardly required in English as indicating the art of assaying, and even then is better spelt "docimasy." In the sketch of the history of agricultural and physiological chemistry perhaps hardly enough justice is done to the very important work of De Saussure, although he is referred to with appreciation; and there is a slip of some importance on p. 533, where the world-famous field experiments of Lawes and Gilbert are located at Woburn, in Bedfordshire, instead of at Sir John B. Lawes's estate at Rothamsted, in Hertfordshire. But inaccuracies or slips are very difficult to find, thanks to the carefulness of author and translator. The concluding sentences of the book call attention to the value of the minute study of good original papers as a literary aid to the study of chemistry. This, often insisted on before by the greater teachers, is of immense importance to the young student of research.

Zwanzig Briefe gewechselt zwischen Jöns Jakob Berzelius und Christian Friedrich Schönbein in den Jahren 1836-1847. Von Georg W. A. Kahlbaum. (Basel, Benno Schwabe.)—Apart from original research, few pursuits are more fascinating to the true lover of science than a study of the earlier history of investigation and progress along particular lines of research. And this includes not merely a perusal of the cut-and-dried accounts laid before scientific societies by discoverers, but more particularly the less direct, and more personal, accounts gained from biographies, autobiographies, and from letters. Prof. Kahlbaum has been engaged for some time with the works of his fellow-townsmen Schönbein, formerly professor of chemistry and physics in the High School at Basel, the centenary of whose birth will be celebrated this year. The family of Schönbein have placed all his writings at Prof. Kahlbaum's disposal. These include many hundreds of letters, covering about fifty years from 1820. The letters consist of correspondence with Faraday, Graham, Schelling, Liebig, Wöhler, De la Rive, Berzelius, and many others, and serve to throw interesting side-lights on the earlier impressions and modes of thought of the investigator of ozone and discoverer of gun-cotton. The present little work gives eight letters from Berzelius to Schönbein and twelve from the latter to the former. Englishmen will note with interest that Schönbein was for some time a science master at Epsom, and had the idea of translating Berzelius's work into English, but English publishers were unwilling to undertake the work, and it had to be relinquished. This correspondence is

mainly concerned with various points in electro-chemistry, and particularly with the discovery and investigation of the nature of ozone, and in it may be traced the evolution of the final conclusion that ozone is an allotropic form of oxygen. Earlier and cruder ideas were that it was an element resembling chlorine which entered into the composition of nitrogen, and again that it was a compound of hydrogen and oxygen. Berzelius in 1847 argued strongly and clearly against this latter hypothesis. Prof. Kahlbaum has done well to publish these letters.

THE DUMBUCK CRANNOG.

48, Manor Place, Edinburgh, March 28, 1899.

In a report of a meeting of the British Archaeological Association which appeared in your issue of the 25th inst., the Rev. H. J. D. Astley states that, owing to the controversy which has arisen on the subject of the Dumbuck crannog, he had been led to renew his acquaintance with Dr. Munro's writings, and that "he saw at once two very plain reasons for the learned doctor's recently assumed attitude on this question, viz., that, supposing the Clyde crannog should be assigned, as Mr. Donnelly and others infer and Dr. Brushfield admits, most probably to the Neolithic age, it would disprove two of Dr. Munro's most cherished theories—(1) that there was an upheaval of the west coast of Scotland, forming what is known as the twenty-five-foot break, corresponding to a depression of the western and southern coasts of England, at some time subsequent to the Roman occupation, and (2) that the idea of pile dwellings or crannogs was a later importation of the Celtic peoples into the British Islands."

Will you kindly allow me to make the following remarks on these extraordinary statements?

1. My attitude on the question of the Dumbuck crannog has not been "recently assumed." My opinion was openly expressed to the investigators on the occasion of my visit to the crannog, and communicated in writing to them next day (October 13th, 1898). This letter has since been published in the *Glasgow Herald* of January 16th, 1899.

2. I never "cherished," and nowhere published, the opinion that the upheaval of the west coast of Scotland, indicated by the twenty-five-foot raised beach, was subsequent to the Roman occupation. My theory is the very opposite to this, viz (quoting the *ipsissima verba*), "that in Scotland this movement was subsequent to the appearance of man in the district, but prior to the Roman occupation of Britain" (*Journal of the Archaeological Institute*, September, 1898, p. 285).

3. I do not know of any crannog in Scotland that can be assigned to pre-Roman times, nor do I know of a true pile-dwelling in Scotland belonging to any period. Mr. Astley says that he desires at present to preserve an open mind on the subject. If he continues this attitude long enough, he may ultimately come to see the incongruity of holding that a wooden structure—consisting of three layers of beams resting on comparatively recently deposited mud on the banks of the Clyde, and having associated with it a canoe (barely covered with that mud), a quern, and the bones of the ordinary domestic animals—is a monument of the Neolithic age. Meantime the *Journal* of the Association, of which he is honorary secretary, has the distinction of illustrating the first Neolithic quern found within the British Isles, dated two thousand years before the Christian era! At that time, in my opinion, the very mud on which the so-called crannog so proudly reposes was probably still undisintegrated in the bosom of its mother rock. But while Mr. Astley keeps his mind open with regard to these and such like theories, I would recommend him, before entering on the field of motives, to discard the

weapons of misquotation and misstatement of facts.

ROBERT MUNRO, M.D.

SOCIETIES.

GEOLOGICAL.—March 22.—Mr. W. Whitaker, President, in the chair.—Messrs. W. E. Hughes, J. T. Stobbs, E. D. Welburn, and C. L. N. Wilson were elected Fellows.—The following communications were read: 'Relations of the Chalk and Drift in Möen and Rügen,' by Prof. T. G. Bonney and the Rev. E. Hill,—and 'A Critical Junction in the County of Tyrone,' by Prof. Grenville A. J. Cole.

ARISTOTELIAN.—March 27.—Mr. S. H. Hodgson, V.P., in the chair.—Dr. R. Jones was elected a Member.—Dr. R. Latta read a paper 'On the Relation between the Philosophy of Spinoza and that of Leibniz.' Spinoza and Leibniz both (though in somewhat different senses) believed in the possibility of mathematical demonstration in philosophy, and the relation between their philosophical systems is analogous to the relation between their views of mathematics. Much of the explicit philosophy of Leibniz is latent in Spinoza; but while Leibniz openly recognizes what is unconsciously presupposed by Spinoza, he does not thoroughly think out his own principles, especially in regard to the rational soul and the relation of God to the created monads. The inconsistencies of the two philosophies are similar, but the emphasis is on opposite sides.—A discussion followed, in which Mr. Bertrand Russell, Mr. G. E. Moore, and the Chairman took part.

MEETINGS FOR THE ENSUING WEEK.

- SUN. Jewish Historical, 8.—'The History of the Domus Conversorum from 1290 till 1891,' Rev. M. Adler.
- MON. Victoria Institute, 4.—'Babylonian Deities,' Mr. T. G. Pinches.
- Royal Institution, 5.—General Monthly.
- Society of Engineers, 7½.—'Machine Tools,' Mr. E. C. Amos.
- Aristotelian, 8.—'Mr. Shadworth Hodgson's Metaphysics of Experience,' Mr. H. W. Carr.
- TUES. Royal Institution, 3.—'Z-bas,' Lecture I, Prof. J. Cosserat.
- Institution of Civil Engineers, 8.—Discussion on 'Allors of Iron and Nickel'; paper on 'Buenos Aires Harbour Works,' Mr. J. Murray Dobson.
- Colonial Institute, 8.
- WED. Society of Arts, 8.—'Telephones,' Mr. J. Gavey.
- Geological, 8.—'Fossils in the University Museum, Oxford: I. Silurian Echinodermata and Ophiuroids, and 'The Occurrence of Sponge-spicules in the Carboniferous Limestones of Derbyshire,' Prof. W. J. Sollas; 'Spinel and Forsterite from the Glenage Limestone,' Mr. C. T. Clough and Dr. W. Pollard.
- THURS. Royal Institution, 3.—'The Atmosphere,' Lecture I, Prof. Dwyer.
- Mathematical, 8.—'Note on the Characteristic Invariants of an Asymmetric Optical System,' Mr. T. J. Bromwich; 'Concerning the Four Known Simple Linear Groups of Order 2320, with an Introduction to the Hyper-Abelian Linear Groups,' Dr. L. E. Dickson; 'The Direct Determination of Stress in an Elastic Solid,' Mr. J. H. Michell; 'The Theorem of Residuality, Noether's Theorem, and the Klemann-Roch Theorem,' Dr. F. S. Macaulay.
- Institution of Electrical Engineers, 8.—Discussion on 'The Raising of the Electric Arc' and 'Experiments on Alternate Currents by Aid of Oscillographs.'
- Society of Antiquaries, 8½.
- Society for the Encouragement of the Fine Arts.—'Some Goldsmiths and their Work,' Mrs. P. H. Newman.
- FRI. Philological, 8.—'Historical English Gutturals,' Dr. H. C. Wyld.
- Royal Institution, 8.—'Earth Currents and Electric Traction,' Prof. A. W. Rüchker.
- SAT. Royal Institution, 3.—'Machivelli,' Lecture I, Mr. L. Dyer.

Science Gossip.

The Royal Society's first conversazione for the season is to come off on Wednesday, May 3rd.

MR. COOLIDGE has sent us a postcard in which he denounces our paragraph regarding his new edition of Ball's 'Guide' as erroneous. We were quite aware when we published it that no journalist could reach Mr. Coolidge's standard of accuracy, and we were prepared to have our statement condemned. Still it will probably suffice for ordinary mortals.

A PARTY of *Klinker* recently issued at Berlin a strongly worded protest against the admission of women to the medical lectures "on moral grounds"; but they earned for their pains nothing but ridicule.

THE expedition for the investigation of malaria, for which the German Reichstag has, in the first instance, granted the sum of 60,000 marks, is expected to start this month under the direction of Dr. Robert Koch.

A GEOGRAPHISCHES SEMINAR has just been established at Munich under the direction of the distinguished geographer Prof. Oberhummer.

THE late W. J. Astrakoff has bequeathed to the University of Moscow a sum of a million roubles, on condition that it shall be expended upon a foundation of a "Moscow University for Women," with three faculties—mathematics, medicine, and natural science.

He requires that it shall be placed under the direct administration of the Ministry of Public Education, and the programme correspond exactly with that of the university for men.

FINE ARTS

Syracuse, ses Monnaies d'Argent et d'Or au Point de Vue Artistique: la Coiffure Antique et ses Développements Successifs. Par Comte Albéric du Chastel de la Howardries. (Spink & Son.)

THE object of the author in producing this work is clearly shown by its title. To use his own words, his first aim is to present to the artistic world, "painters, sculptors, and engravers," a view of the coinage of Syracuse from its purely artistic side, and next to illustrate by it the development of the coiffure or arrangement of the hair as practised by the ancients. For this purpose he has collected from various sources—public museums, private collections, and dealers' stocks—the finest specimens of the coinage of that city. These are arranged in chronological order, and illustrated by fourteen photographic plates.

As a study of the gradual progress of Greek art from its archaic form to that of perfection of style, and then through its gradual decline, no other series of coins affords such excellent examples for illustration. The earliest pieces date from about B.C. 500. These are purely archaic in style. Very soon, however, a period of transition sets in, and step by step the perfection of style is attained. This development carries us over about a century. When we arrive at this point, there is a halt for about half a century, B.C. 405 to 340, and then an age of decline begins. This, again, lasts for about a century and a half, when the Roman occupation puts an end altogether to the coinage of this district. Foremost amongst the early pieces stand out the decadrachms called "damaretea." These coins received their name from Damarete, the wife of Gelon, who in B.C. 480 obtained for the defeated Carthaginians at Himera conditions far more favourable than was anticipated. In gratitude Damarete received from the vanquished foe a present of a hundred talents of gold, a portion of which was devoted to striking these famous coins, of which but a few examples remain to posterity. Passing over the intermediate stage to that of the period of finest art, we meet with the splendid signed works of Evænetus, Cimon, Eucleides, Phrygillus, and others. These pieces are of gold and silver, the latter varying in size from the decadrachm to the drachm. The highly finished style of work, the beautiful modelling of the female head on the obverse, whether in profile or full face, and the delineation of the chariot on the reverse, illustrate the perfection of the art of the coin-engraver. To appreciate the cleverness of the artist in the varied arrangement of his subject, the coins themselves or their illustrations, such as are before us, must be closely examined. Each piece is a picture in itself, which cannot be described or done justice to in a few words. From the point of view of the coiffure the coinage of Syracuse is also full of interest. The earliest specimens present the hair in rather a crude

form. It is arranged quite flat on the top of the head, and is collected into a falling mass behind the neck. Sometimes the whole is covered by a kind of net, to keep it close together. This somewhat stiff form soon, however, gives way to one of greater freedom, and the artist breaks out into multitudinous varieties. He rolls the hair off the forehead or he arranges it into wavy curls; he reduces the hanging mass behind the head and draws it closer together; and he encircles the head with a fillet, passing it round often three or four times. Later on he acquires still greater freedom of design, the hair being arranged in loose floating curls or flying backwards, thus expressing quick movement. Each coin shows some variety, and each artist adopted his own special style. It is, of course, during the period of finest art that the most striking examples are met with.

The merit of this small numismatic work rests entirely with the plates, which illustrate the coinage of Syracuse in all its stages. The arrangement is, on the whole, chronological; but the coins, for the most part, are classed according to their sizes. First come the tetradrachms, then the decadrachms, and lastly the smaller coins. The author has been most successful in getting together a number of really fine specimens, but his descriptions of them are of the most meagre nature, and the historical notes with which he heads each section are scarcely worthy of notice. If instead he had supplied us with the main characteristics of each period of art, and had added some notes about the artists themselves and the periods during which they worked, such information would have been appreciable.

History of Modern Italian Art. By A. R. Willard. (Longmans & Co.)—Mr. Willard's title is misleading. Not, of course, intentionally so; he merely entertains the not uncommon notion respecting the meaning of the term "art." His book is really a history of Italian painting, sculpture, and architecture during the present century. In the case of the Italians—artistically the most gifted of all races—the distinction is important, since of those acquainted with their artistic achievement in modern times probably the majority would consider their best work is not included in the three arts above mentioned. In these departments—or at least in painting and sculpture—the verdict of foreign criticism is seldom favourable, although always benevolently inclined. There can be no question as to the intrinsic artistic value of a considerable portion of the pictures and statues in modern Italian exhibitions; they are below the level of similar gatherings in other countries. Yet even in the most meretricious, and in those in which the sentiment is that of the "penny dreadful," there is often unmistakable evidence of talent and executive ability, the fact being that in Italy, more than elsewhere, the practitioners of painting and sculpture are legion, while buyers are few and not wealthy, and the supply is consequently in excess of the demand. Hence the straining after violent effects, the eccentricities of manipulation, and the startling subjects, which are really so many agonizing appeals for notice, similar in purpose to our flaming posters. Possibly also the contemporary native criticism is in part responsible for these extravagances of the brush and the chisel. Italian art criticism can be both delicate and profound, none more so. But writing of this character is rarely found in the daily journals. There the critic, himself a pyrotechnist, has slight regard for aught else than

pictorial fireworks or sculptured legerdemain. He is the chronicler and herald of actuality—that is to say, of frivolity. Regarding art as the foam sparkling on the surface of a phase of social life which is entirely artificial, his main concern in it is that the elements of change and effervescence should never be allowed to lapse. Thus the unfortunate artist is encouraged to expend his energies in the production of fantastic trivialities, which in their nature can have but an evanescent interest. Although, unfortunately, misapplied talent of this kind may contribute the staple of some Italian exhibitions, there will sometimes be found much of sterling merit—masterly work that would hold its own in any of the European capitals, and possessing a charm and fragrance which is purely Italian. These special national characteristics are frequently singularly attractive to persons of artistic taste. They have evidently captivated the imagination of Mr. Willard, the result being a pleasant volume, on which the author has bestowed a considerable amount of painstaking research. Mr. Willard treats the three arts separately, tracing their course from the end of the last century up to the present day, and supplying brief biographical notices of the artists, together with descriptions of their principal works. He also professes to furnish an account of the rise of the English Pre-Raphaelite movement, but it would probably hardly be accepted as correct by the initiators of that artistic revolution. Mr. Willard's main authority on this matter appears to be the life of the late Ford Madox Brown, written by his grandson, a crude performance, and calculated to impart erroneous impressions of the aims and intentions of the Brotherhood and the circumstances attending its formation. Much of the work is naturally compilation; yet, aided by good taste and generally careful writing, Mr. Willard has contrived to make his gleanings agreeable reading. Occasionally he indulges in a superfluous phrase, such, for instance, as a partiality for "face-to-face conversation." Not even in the most advanced or æsthetic circles do people yet converse back to back. It is true that on the stage the comic valet and the lady's-maid while having a tiff will exchange sallies and retorts in that position; but even then it seems to have been selected mainly to allow the young person to make play with her shoulders. Neither is the telephone in such common use as to make the qualifying term necessary.

GERMAN CONTRIBUTIONS TO ARCHEOLOGY.

Heinrich Brunn's kleine Schriften. Gesamelt von Hermann Brunn und Heinrich Bulle. — Band I. *Römische Denkmäler; altitalische und etruskische Denkmäler.* (Leipzig, Teubner.)—This collection of Brunn's papers, scattered in various periodicals and academic transactions, will be most welcome to all those who hold his memory in honour—that is to say, to all those who have any care for archaeology. Several of the more interesting of his essays had already been collected and republished by Brunn himself in his 'Götteridealen'; these will not be repeated in this series. The contents of the first volume are given in the title; the second will contain his contributions to the history of Greek art; the third will include papers on the interpretation of vases and other antiquities, on the criticism of ancient writers on art, on the history of art in more modern times, and miscellaneous speeches and essays. The editors are aware that many things in a collection of papers like this, several of them published more than fifty years ago, are antiquated, and represent views or theories untenable in the light of more recent research. But they are to be congratulated on their determination to publish everything as it stands, without suppression or correction. Brunn's writings have done their work, and it is by building on the foundations he laid, or by following the methods he taught,

that his successors have gone beyond his actual results. For this reason it is most instructive to see once more, in a collected form, the suggestive and inspiring essays that gave so strong a stimulus to archaeological studies, and that contributed so much to a scientific and systematic pursuit of the subject. Brunn's explanation of any given statue, vase, or relief may have been given up by himself twenty years later; but the method in which he describes and appreciates its treatment, realizes its artistic qualities, and assigns it its place among other monuments is full of instruction for any student. In his desire that archaeological writers should aim at clearness of style and of arrangement, and avoid the formless and slovenly effusions too often seen both in Germany and in England, Brunn was like Sir Charles Newton; and his own writings lend example to his precept. His son gives an interesting account of his methods of composition. "Friends and acquaintances," he says,

"themselves accustomed to other ways of working, used to wonder at seeing my father standing so often, apparently idle, looking out of the window. But this was just where he thought he carried out the most necessary mental process of elucidation. Here, in sight of the open sky and the natural surroundings of daily life, he stood apart from, and won the mastery over, the materials accumulated on his writing-table; he threw aside needless pedantry, and moulded the tenor of his thoughts into the form to which the matter had to be fitted. Hence it comes that his writings are full of air and light, and the thought is never smothered in the material."

Readers will be grateful to the editors and the publishers also for the addition of the numerous small illustrations, which, though unpretentious, suffice for following the descriptions in the text.

Ein- und zwanzigstes Hallisches Winckelmanns-programm: Die Knöchelspielerinnen des Alexandros. Von Carl Robert. (Halle.)—Prof. Robert has led us to look every year to this series for a discussion of some ancient work of art, whether lost or still surviving, in a manner that helps us to appreciate its meaning and character. His treatment of the well-known painting of Alexander of Athens on a slab of marble now at Naples shows the same fine insight into the principles of Greek art, and the same good taste in their application, that mark his other writings. He sees in the subject a mere girlish quarrel between Leto and Niobe: they have just been playing at knucklebones, like their companions, who are still continuing the game; but the artist is conscious of the tragic end of their rivalry. Prof. Robert's arguments seem decisive against Dr. Winter's view that this slab is a specimen of encaustic painting. He is inclined to date the original about 425–420 B.C. In two interesting appendices the author proposes an improvement in Dr. Pallat's restoration of the figures on the basis of the statue of Nemesis at Rhamnus, and also publishes provisionally a statue in the Jacobsen collection. This is a figure in a half-dancing, half-floating pose, raising a cloak with both hands over her shoulders. He identifies this as a translation into sculpture of a Polygnotan motive, and makes an attractive, if not convincing suggestion that the similar figures on the Nereid monument are impersonations of ships.

Der Stil in den bildenden Künsten und Gewerben. Herausgegeben von G. Hirth.—I. Serie. *Der schöne Mensch in der Kunst aller Zeiten.* Lieferungen 1–5. (Munich, Hirth.)—This serial, the object of which is, by help of clear and well-chosen photographic illustrations, to trace the progress of art's development through many ages, is a sort of sequel to the *Formenschatz* (or *L'Art Pratique*) of the same publisher, several of the more recent volumes of which we have commended to our readers. The text in both cases is little more than an enumeration of the names and places of deposit of the examples selected. In fact, so far as *Der Stil* goes at present, the letterpress is confined to very brief analyses of the larger groups

of relics of antiquity in art, their titles, and a few names. The *Formenschatz* presented these details in French as well as German. In *Der Stil* no French beyond the names of the engravings occurs. It is, however, intended to cover immense spaces of time and design, and to treat of, as well as set forth in the plates, what the introduction calls "der schöne Mensch," or "la beauté humaine à travers les âges," as well as manners, costume, animals, myths, plants, architecture, decoration, furniture, and half a dozen other things, concluding with jewellery, allegories, manuscripts, and landscape. That is to say, all these matters are to be looked at from an historical and artistic point of view. Aesthetic theories, fancies, and fads are not, of course, comprehended in this very wide outlook. It must be added that the *Stil* of the promoters is not exactly the same thing as what is in English known as style. So much is obvious at the outset in the parts as yet before us, which are principally concerned with prints of ancient works produced in Egypt when the art of the Nile had not yet crystallized under hieratic influences. These *Lieferungen* are chiefly occupied with illustrations in which "la beauté du corps humain" was manifest in a sort of animated portraiture of men. Thus we have on plate 2 representations of seated alto-reliefs, painted in full colours, of Nefert and Rahotep, manifest portraits possessing singular vivacity of expression. The heads of these worthies are depicted on a larger scale on plate 3, and add greatly to our idea of the vitalized art of extreme antiquity on the banks of the Nile. The eager look of Rahotep is strikingly in contrast with the sedate and yet astute air of the plump Nefert. These statues are at Gizel, where the effigies of two scribes, seated cross-legged, with writing materials in their laps, are extremely lively, the elder man being expectant of his employer's instructions, and his figure puts us in mind of his modern representatives we used to see in Naples and Rome. There is doubtless a touch of humour in naming the solid wooden statue of a man with a staff the "Mayor of a Village." Certainly he might be the chairman of a county council who takes himself seriously. Several busts in bronze of men, on plates 35, 38, and 39, and statues from Ægina, Athens, Olympia, &c., all of them more or less inspired by archaic styles and motives, follow, and teach the tyro to recognize the peculiarities, beauties, and limitations of the, as yet, not quite fully developed types of sculpture which illustrated *la beauté humaine*. As each part contains twelve plates, and costs but a mark, it is, to say nothing of the text, which is much to the purpose, by no means dear.

NEW PRINTS.

MR. A. LUCAS is the publisher of 'Little Fatima,' one of the most charming engravings of small dimensions (9½ in. by 15½ in.) with which it has been our good fortune to meet for a long time. It is a mezzotint from one of Leighton's less ambitious works, which was No. 147 in the Academy, 1897. It was the last of his minor works that the President finished, for it was only finally completed during the closing months of 1896, although so long ago as 1875 it was already worthy of high admiration, and soon after that date became the property of Mr. R. K. Hodgson, who lent it to the Academy. The print is nearly the same size as the picture, which represents a little girl in an Eastern costume; part of her mantle is wrapped about her head, while she gathers its looser folds upon her breast. Mr. Gerald Robinson is the engraver to whom we owe this beautifully executed print.

A large photogravure, published by Messrs. C. W. Faulkner & Co., and entitled 'The Sunshine of his Heart,' after a picture by Mr. F. Morgan, lies before us. In its way it is a cleverly designed and sympathetic work, which

is likely to be acceptable to the large class to whom it appeals. The photogravure is one of the best of its kind, and the painting lends itself technically to the process, and the process suits the picture.

Published by Messrs. Landecker, Lee & Brown, the photogravure of Mr. R. Hillingford's painting called 'Among the Guns at Waterloo' is a highly creditable work of its kind, and certainly not the least spirited of English battle pieces. The merits of the picture are considerable—careful execution, variety and vigour in the expressions, and appropriate incidents. Its shortcomings are want of compactness in the composition, the conventional arrangement of the groups, the absence of a leading element in its parts individually, lack of spontaneity in some of the actions, and a general spottiness. As to the photogravure, that, too, is spotty, and there is too much blackness in the darker parts.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 28th ult. the following engravings. After Sir T. Lawrence, Lady Acland and Children, by S. Cousins, 44l.; Miss Croker, by the same, 32l. After Dubufe, La Surprise, by the same, 42l. After Sir J. Reynolds, Mrs. Hardinge, by T. Watson, 37l. After Meissonier, Les Renseignements, by A. Jacquet, 28l.; Partie Perdue, by Bracquemond, 28l.

Fine-Art Gossip.

ONE of the most important of Mr. Watts's contributions to the Academy Exhibition of this year will be a life-size, half-length portrait of Mr. Gerald Balfour. The face, which is in nearly three-quarters view to our left, bears an expression of resolute penetration, enhanced by mental force of a rare kind, and a great deal of humour seems to hang about the firmly composed lips. The grey hair rises in stiff curves above the forehead, and is cut short at the side near the ear. The attenuated throat is enclosed by a white collar, the brightest element in the picture, while the black modern coat is the darkest element. The flesh-painting is first rate.

MR. WATTS has made considerable progress with the life-size statue of Tennyson, which almost fully occupies his time at his country house.

THE President's sole contribution to the forthcoming Academy Exhibition will be a full-length, life-size portrait of the Hon. Miss Violet Monckton, seated on a white marble bench in a garden, and wearing a full dress of rather warm white satin, which is cut low to reveal the shoulders and the throat. Both her hands lie in her lap; one of them holds a fan, and is covered with a long white glove; the other arm and hand are bare. The background of the picture is chiefly foliage of rich dark green, the branches of which, dividing on our left, show a space of sky and sea, the brightness of which interferes greatly with the breadth and simplicity of the composition as a whole, and to some extent mars the coloration and tonality of the picture, which would be, we think, a good deal better if the background were wholly of foliage. On the bench at the lady's side sits a black dog, who looks up askant at the spectator; on one of her shoulders an aberdevine is perched, another on the back of the bench, and their blue and green plumage forms a splendid element of the work.

MR. WALLIS, who is now in Italy, continuing his researches into the history of Italian ceramics of the fifteenth century, has been highly successful. A sort of epitome of his studies was given in his privately printed 'Italian Ceramic Art: Examples of Maiolica and Mezza-Maiolica fabricated before 1500,' 1897, which is admirably illustrated from drawings by the author. The extended work, founded upon this volume, will shortly appear.

On Monday next, at 7 P.M., the annual dinner of the Artists' Benevolent Institution takes place in the gallery of the Institute of Painters in Water Colours, Piccadilly.

To-morrow (Sunday) is an anniversary of Rossetti's death, 1882.

The authorities of the Society of Painters in Water Colours are making arrangements to hold in their Pall Mall gallery during the coming season a representative, if not complete exhibition of the works of Birket Foster. To make it complete would be, we think, unwise, so large an element of monotony pervading the enormous mass of his pictures and drawings, and the prints from them being so numerous; besides, certain mannerisms of his, though not displeasing in themselves, will ill bear to be made too evident. The Society will welcome loans of the painter's more important works.

On the 6th inst., at the Goupil Gallery, Regent Street, Waterloo Place, Herr F. Thaulow opened an exhibition of his paintings, which will continue for a fortnight.

MESSRS. DOWDESWELL have appointed to-day (Saturday) for the private view of an exhibition of oil paintings, sketches, and drawings, including the original drawings by Elihu Vedder illustrating the 'Rubaiyat' of Omar Khayyam. The public will be admitted on Monday next.—The same dates apply to the Fine-Art Society's exhibition of a number of the works of M. Gaston la Touche, a French painter of distinction who has not previously been introduced to the art world of London.

The chairman and members of the Library Committee of the Corporation of London have issued invitations to a private view, to be held on Monday next in the Art Gallery, Guildhall, of a very fine and comprehensive collection of works of art by Turner and some of his contemporaries.

ALL our readers will regret that Mr. Briton Riviere will be represented at the approaching Academy Exhibition by one portrait only, the life-size figure of Lady Tennyson wearing a warm grey dress, and seated on a grassy bank near a wood, while crouched behind her, so that his head passes under the lady's arm, is the late Laureate's aged wolf-hound Karfenna, an admirable likeness, painted with all Mr. Riviere's art.

We regret to hear of the decease of Mr. W. C. Borlase at the early age of fifty-six. Mr. Borlase, who was a member of the House of Commons for several years and a member of Mr. Gladstone's administration in 1886, was a distinguished antiquary, and might have trod in the footsteps of William Borlase, but his studies were unfortunately interrupted by unforeseen circumstances. He was the author of 'Nenia Cornubiæ,' and was at one time a Vice-President of the Society of Antiquaries.

THE annual exhibition of the Royal Amateur Society will take place at Cromwell House, Cromwell Road, on the 11th, 12th, and 13th of May. The loan exhibition in connexion with it will consist of prints and drawings after Morland, of old framed needlework pictures, and of ancient watches. Owners of any of these things who are willing to lend them and intending exhibitors at the exhibition are invited to communicate with the hon. secretary, the Hon. Mrs. C. Eliot, 8, Onslow Gardens, S.W.

THE Marquis de Chennevières, long the Keeper of the Luxembourg Museum, and Directeur des Beaux-Arts from 1873 to 1878, has died in Paris at the age of seventy-eight. He wrote a number of works, such as 'Recherches sur la Vie et les Ouvrages de quelques Peintres Provinciaux de l'Ancienne France.' He was the author of the proposal for drawing up an inventory of the artistic wealth of France.

BARON VON TIESENHAUSEN, the Russian archaeologist, has long been engaged upon an

important work on the arts and commerce of Egypt during the Middle Ages. As soon as his work on the Archæological Commission at St. Petersburg is terminated, he hopes, probably in May, to visit Egypt and other countries and complete his researches.

MUSIC

Dufay and his Contemporaries. Fifty Compositions transcribed from MS. Canonici Misc. 213, in the Bodleian Library, Oxford, by J. F. R. Stainer and C. Stainer. (Novello & Co.)—Musicians who wish "to grasp the true story of the dawn of part-music" will indeed be grateful to Sir J. Stainer, and to his son and daughter, who lent substantial aid (also to Mr. E. W. B. Nicholson, Bodley's Librarian), for this magnificent volume. Of Dufay the late Mr. Rockstro remarks truly that "his contributions towards the advancement of art were of inestimable value." The MS. in question was one of a collection bought by the Bodleian in 1817, which had belonged to Matteo Luigi Canonici, a Venetian Jesuit. In 1895 Mr. Nicholson suggested to the Oxford Professor of Music that he should undertake the publication of Bodleian manuscript music prior to the sixteenth century, and put various MSS. before him. It was then that Mr. C. L. Stainer, examining various indices, came across the mention of this particular MS. Some extracts had been made from it many years ago, but practically its existence had been forgotten. Mr. Nicholson, who contributes a learned preface, is of opinion that the MS. "is the work of mixed ecclesiastics and laymen, copying from collections also made by mixed ecclesiastics and laymen." Judging from its notation, he concludes that the MS. was copied somewhere about the seventh decade of the fifteenth century. Further, he produces very plausible reasons for supposing "that the original collections from which the MS. was copied—probably well on in the third quarter of the fifteenth century—were made by Dufay himself." He compares the number of pieces by Dufay, Binchois, and the two De Lantins in the MS. and in two fifteenth-century Bologna MSS. described by Haberl, and comments thus:—

"In all three Dufay is the chief composer; but in our MS. he is relatively less so than in either of the others, while an immensely higher position is given by our MS. to Binchois and to Hugh of Lantins. If Dufay made the original collections—or some of them—from which ours is copied, this is easy to explain. Binchois was of Dufay's own diocese. Dufay sang in the Papal choir at the same time as Arnold of Lantins, who was doubtless Hugh's near kinsman; and evidence for a connexion between Dufay and Hugh of Lantins himself is furnished by two striking coincidences—the first, that both of these are found (probably at Pesaro in 1419) celebrating Cleophe's marriage, and the second, that, on consecutive leaves, they each have a piece in honour of H. Nicholas of Bari. They may, indeed, have been choir companions in the same cathedral or cathedrals before Dufay entered the service of the Pope at the end of 1428."

Mr. Nicholson adds a most valuable critical analysis, made with the help of Sir J. Stainer's index, showing the authorship of the compositions in each of the two parts into which the MS. is divided, together with notes on the dates of some of them. The MS. contains 327 pieces, of which 63 are anonymous, but he considers it very doubtful whether the composers of these 63 pieces were unknown to the collectors. This preface is followed by some wonderfully clear facsimiles. In chap. i., signed by Sir John and his son, a "fairly complete and accurate" biography is given of the great leader of the first Flemish School, and mention is, of course, made of the great uncertainty which, until quite recently, prevailed with regard to the period at which Dufay flourished. L'Abbé Baini placed him among the singing

men in the Papal choir as early as 1380. It was, therefore, not surprising

"that as late as 1880 and 1882 M. Hondoy and M. Vander Straeten, when confronted with a tombstone recording the death of a musician named Guillelmus Dufay in 1474, should have independently enunciated the theory that there were two distinct composers of this name."

In 1885, however, Dr. Haberl showed that the name of Dufay is not to be found in the Papal archives until 1428. The chapter also contains remarks concerning the other composers of whom there are pieces in the MS. Those of Tapssier, Carmen, and Cesaris are of particular interest, inasmuch as they are "singled out by Martin le Franc (in his 'Le Champion des Dames,' printed about the year 1500) as representative of the generation of musicians that preceded Dufay and Binchois." Chap. ii., signed J. F. R. Stainer, gives such a clear description of the old notation in which the music of the MS. is written, that a careful study of it will enable those to whom that notation is unfamiliar to decipher and enjoy the facsimiles. In a third chapter the music itself is discussed. Sir John says:—

"With such works before us, many of which are so melodious, cleverly adjusted, and full of life, we are bound to accept the fact that music in this early part of the fifteenth century was a real art."

Musicians, however, are wisely reminded that they

"must lay aside all present ideas of what is right and wrong.....and place themselves in the frame of mind of one whose notions of key tonality were limited by the Guidonian hexachordal system still saddled with the remains of church modes, and whose attempts at formulating the modern scale were looked upon as a sort of recognized illegality."

The fifty vocal pieces transcribed in modern notation will be perused by earnest musicians with deep interest. Our notice is confined to describing briefly the contents of Sir J. Stainer's publication. There is nothing in it to criticize. We have only to bear testimony to the care and patience which have been bestowed on this labour, to him evidently one of love. At the end of the volume there is a glossary of old French words, an index to the whole contents of the MS., and further, a list of composers whose works are included in it. The publishers, Messrs. Novello & Co., deserve a word of praise for the excellent get-up of the volume.

Musical Gossip.

NUMEROUS concerts of sacred music were held on Good Friday in London and the suburbs. At the Albert Hall the Royal Choral Society gave a second performance of Handel's 'Messiah' in accordance with the intentions of the composer. The experiment has proved interesting, though the English musical public have become so accustomed to Mozart's accompaniments that there is no disposition to revert to the original conditions as to performance. In so large a building as the Albert Hall the balance between voices and instruments designed by Handel cannot be reproduced. The choruses were well sung on the occasion under notice, and the solos were capably rendered by Miss Esther Palliser, Signorina Giulia Ravogli, Mr. William Green, and Mr. Watkin Mills. Sir Frederick Bridge conducted, and discreet aid to the singers was furnished by Mr. H. L. Balfour at the organ.

THE Sunday Concert Society gave concerts at Queen's Hall in the afternoon and evening on the same date. Mr. Henry J. Wood and his band at the afternoon concert offered good performances of Tchaikowsky's 'Pathetic' Symphony and a selection from 'Parsifal,' including the Prelude, and Steinbach's arrangement for orchestra of Klingsor's Magic Garden and Flower Maidens' Scene. Wagner's 'Siegfried Idyll' was also admirably rendered, and Miss Ada Crossley sang pieces by Handel and Dvorák. In the evening the vocalists at the miscellaneous

concert comprised Madame Ella Russell, Miss Hilda Wilson, Madame Belle Cole, Mr. Gregory Hast, Mr. Herbert Grover, and Mr. H. Lane Wilson, while the instrumental soloists were Miss Miriam Timothy, Mr. Percy Frostick, and Mr. W. S. Hoyte.

At Mr. N. Vert's concert at St. James's Hall on the afternoon of the same day Mr. Gregory Hast gave a thoughtful and artistic rendering of the Passion Music from 'The Messiah,' and sacred pieces were sung by Miss Bertha Rossow, Mrs. Hutchinson, Madame Alice Gomez, Mr. Hamilton Earle, and Signor Foli. Miss Hilda Gee played violin solos, and Mr. Clifford Harrison recited Buchanan's 'The Ballad of Judas Iscariot.' In the evening, at Mr. Ambrose Austin's concert, Rossini's 'Stabat Mater' was performed, the solos being undertaken by Miss Alice Esty, Miss Clara Butt, Mr. Edward Lloyd, and Mr. Andrew Black, while the choruses were sung by the South London Choral Association, conducted by Mr. Venables. An excellent rendering of this much abused, but still immensely popular work was achieved.

Two concerts were given at the Alhambra on Good Friday by the National Sunday League. Sullivan's 'In Memoriam' Overture, Beethoven's 'Eroica' Symphony, and Schubert's 'Rosamunde' Entr'acte in B flat were played by the band, under the direction of Mr. Churchill Sibley, at the afternoon concert. Rossini's 'Stabat Mater' was given in the evening by the National Sunday League Choir and Orchestra, the solos being undertaken by Madame Medora Henson, Miss Meredyth Elliott, Mr. Hirwen Jones, and Mr. W. H. Peterkin.

SEVERAL concerts of sacred music took place at the Crystal Palace on the same day. At the principal gathering Mr. Manns conducted a performance of three familiar hymns and the National Anthem by the choir, united bands, and organ, many of the audience also taking part. The soloists comprised Madame Ella Russell, Miss Esther Palliser, Miss Clara Butt, Madame Marian McKenzie, Mr. Edward Lloyd, and Mr. Santley, the veteran baritone delivering "Why do the nations?" with much fire.

At the Alexandra Palace, which reopened on the same occasion, Mr. George Riseley, the well-known Bristol musician, appeared for the first time as conductor of the choir, which numbers close upon 1,000 voices. The rendering of the choruses in 'The Messiah' was satisfactory, and the soloists engaged were Madame Marie Duma, Madame Belle Cole, Mr. Herbert Grover, and Mr. Charles Copland.

MR. W. H. CUMMINGS, the principal of the Guildhall School of Music, has divided the more promising among the instrumental students into three orchestras. The section described as "No. 3" gave a concert at the City of London School on Wednesday of last week. Mozart's 'Jupiter' Symphony was the most important work essayed by the young performers, in whose ranks were numerous lady string players, and of this masterpiece an intelligent and highly creditable rendering was given, the finale being played in particularly spirited fashion. Weber's Overture to 'Oberon' and Jancières's 'Sérénade Hongroise' were also capably presented. A fairly interesting Romance for violin, by Mr. J. H. Pitt, one of the students, was introduced by Mr. Ernest B. Moss; and among the vocalists Miss Maude Elliott, the owner of a good contralto voice, made a favourable impression. Mr. Cummings conducted.

MR. ALFRED FORMAN has long had by him in a complete form a translation of Wagner's 'Parsifal' done on the same lines as his English versions of 'Der Ring des Nibelungen' and 'Tristan und Isolde.' The final touches having been put on the English version of the 'Parsifal,' it is about to be issued by private subscription through the Wagner Society. We are told that when Wagner came to England with the manu-

script of 'Parsifal' he entrusted it to Mr. Forman for a short time, and that the translation was made with his entire concurrence.

PROF. EBENEZER PROUT will deliver a lecture on J. L. Dussek before the Incorporated Society of Musicians on May 13th. The pianoforte sonatas of this composer have practically disappeared from the programmes of the Popular Concerts, yet the later ones, at any rate, do not deserve the oblivion into which they have fallen.

MR. ERNEST WALKER, Mus. Doc. Oxon., will read a paper on Brahms at the Musical Association on the 11th inst. On the synopsis card the composer is described as "the latest representative of certain definite principles in music."

MR. DAVID BISPHAM announces that the entire cycle of Schubert's 'Müllerlieder' and Madame Liza Lehmann's song-cycle 'In a Persian Garden' will be performed at his first concert at St. James's Hall on May 2nd. Four days later he will be responsible for a "request" concert, and he has already sent out a list of some sixty songs, from which he asks his patrons to select fifteen. Among these are numerous examples of Beethoven, Schubert, Schumann, and Brahms, with others chosen from a variety of sources. On Sunday afternoon, May 14th, Mr. Bispham will organize a performance of sacred music at St. George's Chapel, Albemarle Street.

SIEGFRIED WAGNER's 'Bärenhäuter' has been produced at Vienna, and, according to *Le Guide Musical* of April 2nd, with signal success. The second act, in which there is much light, attractive music, evidently made a special impression, seeing that at the close the composer was recalled ten times. The fine rendering of the duet in that act by M. Schmedes (Hans) and Mlle. Mihalek (Louise) is mentioned, also the remarkable impersonation of the Devil by Herr Hesch (baritone).

THE *Allgemeine Musik-Zeitung* announces that Mr. Isidore de Lara's new opera 'Messaline,' libretto by MM. Armand Silvestre and Eugène Morand, has just been successfully produced at Monte Carlo.

PERFORMANCES NEXT WEEK.

SCN. Sunday Concert Society, 3.30 and 7, Queen's Hall.
Wm. Carliani Club Concert, 8.30, Princes' Gallery.
— Mlle. Amélie Molitor's Evening Concert, 8.30, Queen's (Small) Hall.
— Miss Norah Nicola's Concert, 8.15, Steinway Hall.
SAT. London Hall and Concert, 3, Queen's Hall.
— Bristol Choral Society, 8, Queen's Hall.

DRAMA

Sketches of the Greek Dramatic Poets. By Prof. C. H. Keene. (Blackie & Son.)—These lectures are the thinnest stuff of the sort that we have ever seen in print, and it is not surprising to read that they were supplemented by others (not here printed) for those who took an Extension course in the subject. One may read that "Æschylus..... was the most august of the Attic poets: Sophocles was the most amiable," and that "the Athenian democracy, whatever their excellences may have been, were, like Thomas Carlyle, 'gay [sic] ill to live wie';" with an advertisement of the Bradfield play and several bits of English poets thrown in. No wonder that people sneer at University Extension when it puts such superficial discourses as these into print.

MESSRS. BELL & SONS have sent us a reprint of *The Dramatic Works of Shakespeare* in ten volumes as annotated by S. W. Singer. The popularity of this neat edition is testified by the many times since 1826 that it has been reissued, and readers who want a handy and sensible Shakespeare might do worse than possess themselves of this. It contains some obsolete matters, such as the refutation of Collier's corrections, and some misunderstandings since cleared up; but the notes, printed at the bottom

of the page, are judicious, and the little engravings of articles of the time a useful and unusual feature in volumes of the sort.

THEY certainly manage some things better in Germany—among them studies in what is called comparative literature; and of recent years America, as in so many other aspects, has adopted German methods in this branch also. Prof. Albert H. Smyth, of Philadelphia, sends us a study of *Shakespeare's Pericles and Apollonius of Tyre* (Philadelphia, MacCalla & Co.), which traces the legend of Apollonius throughout the world's literature, giving at the same time all the available bibliographical aids to the treatment of the subject in the various languages in which it occurs. It is indeed curious to observe in how many directions this tale can be traced. Literally from Scandinavia to Spain, from Wales to Roumania, either the story itself or traces of it can be found by such a diligent student as Prof. Smyth. This wide extent of habitat the Apollonius story shares with most of the mediæval legends, which passed in a remarkable manner from nation to nation in almost every case. What one would be especially interested in would be if its original source could be ascertained with somewhat more certainty than as yet appears. The name, and almost everything else, points to a Greek original, yet none has hitherto been found. This fate, however, it shares with several of the mediæval romances, like those translated from the old French by the late Mr. Morris. After tracing the story through Germany, Denmark, Sweden, Holland, Italy, Spain, France, Hungary, Greece, Russia, and Bohemia, Prof. Smyth devotes special attention to the appearance of the story in England, from Anglo-Saxon times downward. In Anglo-Saxon literature it is practically the only romance existing; but besides this there is a remarkable Middle English fragment (hitherto only accessible in a very rare tract of Halliwell-Phillips's), which Prof. Smyth reprints in full. When he comes down to Shakespeare's treatment of the subject, Prof. Smyth has naturally large material to deal with, but does not elicit anything very novel. Indeed, while recognizing the advantage of having all the bibliographical information on the subject and the various theories suggested in connexion with it put within two covers, one cannot observe that Prof. Smyth has advanced research to any considerable degree. The question of the relation between the Apollonius story and the Solomon-Markolf type of legend requires still further inquiry; it is only slightly touched upon by Prof. Smyth, who has given us rather a useful collection of materials than any attempt at the solution of the many questions in comparative literature which the Apollonius legend raises.

Dramatic Gossip.

THE death of Miss Rose Leclercq deprives the English stage of one of the very few actresses, possessors of the grand style in comedy, able to present without a trace of exaggeration or caricature "une grande et belle dame de par le monde," to use Brantôme's favourite expression. We know not, indeed, in that line any recent English actress worthy to tread in her shoes. Almost alone among those who predeceased her, Mrs. Stirling (Lady Gregory) had a kindred gift. The woman she most frequently and pleasantly recalled was Madeleine Brohan. Rose Leclercq, sister of Carlotta, Charles, and Pierre Leclercq, was the fourth daughter of Charles Leclercq, a teacher of dancing, at one time ballet-master at Drury Lane, was born at Liverpool, and acted as a child, making, it is said, her first appearance in London as the phantom of Astarte in 'Manfred.' If the statement is accurate, the performance was probably in or near 1849. In 1850 she was Celia to the Rosalind of Helen Faucit (Lady Martin). She then

married, and played with Mrs. Glover's company in Glasgow characters such as Lady Macbeth, Portia, Ophelia, and Pauline. In 1860 she was at the Princess's in burlesque, and on December 8th was Folichonne in Fechter's revival of 'The Corsican Brothers.' In Boucicault's 'Trial of Effie Deans,' Astley's, January 26th, 1863, she was Madge Wildfire. She then went to Drury Lane, where she was (September 21st) the original Mary Vance in Burnand's 'Deal Boatman.' In Falconer's 'Love's Ordeal,' May 3rd, 1865, she was Mlle. de Meranie. She played Constance to Phelps's King John. She was also, at the Princess's, the heroine of Boucicault's 'After Dark,' Marie de Longueville in his 'Paul Lafarge,' and Paquita in his 'A Dark Night's Work.' On March 4th, 1873, at the Adelphi, she was the Queen to Fechter's Ruy Blas. Other parts in which she was seen were Margot in 'The Pretty Girls of Stilberg,' Marguerite in 'Faust and Marguerite,' Eileen Oge in Falconer's piece so named, Desdemona, Mrs. Ford, Claire folliott in 'The Shaughraun,' Lady Penarvon in 'The Hidden Hand,' Liz in 'That Lass o' Lowrie's,' and many others. Miss Leclercq then played in the country in many of Mr. Gilbert's pieces. With Irving at the Lyceum she played Olivia in 'Twelfth Night.' In 'Sophia' and 'Captain Swift' she was also seen to advantage. Up to the closure at Easter she was Mrs. Beechiner in 'The Manceuvres of Jane' at the Haymarket. She died of pneumonia at 7, Stanley Mansions, Park Walk, Fulham, on the evening of the 2nd inst. It is scarcely strange to find that we have had to wait for the death of Miss Leclercq to estimate aright her position on the stage.

MISS CHARLOTTE SAUNDERS died recently in her seventy-fifth year. She was born in London, was seen in 1823 at Wakefield as the Duke of York in 'Richard III.,' and first appeared in London, August, 1847, at the Marylebone, under Mrs. Warner, as Mopsa in 'The Winter's Tale.' She played at many London theatres, her best remembered parts being Bucksin in 'The Flying Scud,' October, 1866, at the Holborn, and Madame Guichard in 'Love and Honour' ('Monsieur Alphonse'), Globe, August, 1875. She had few physical attractions, and had long retired from the stage. Many will be surprised to hear that she had survived so long. She was chiefly seen in burlesque, in which she displayed ability.

We hear with regret of the death of Mr. J. F. Nisbet, who since 1882 had been responsible for the theatrical reports in the *Times*. His health had obviously been infirm for some months past, and his death can scarcely have been unexpected. To the general public he was probably better known as a contributor of more than usual ability and somewhat mordant humour in the *Idler*, the *Referee*, and other periodicals. His book 'The Insanity of Genius' was striking, though not a great success, and he had only recently announced the approaching publication of 'The Human Machine,' which sought to discover in materialism the basis for mind and morals.

It is a curious proof of changed times and conditions at the theatres that not a single novelty has marked at the West-End theatres the arrival of Easter. Time was when a change of the theatrical bill at Easter was as indispensable in managerial estimation as was in popular estimation the assumption of new clothes at the same propitious season. The smallest house would feel it due to itself and its patrons to remount an Easter extravaganza, if nothing more important were forthcoming. Managers now show their scorn for ancient superstitions, and Mr. Wyndham at the Criterion, with 'The Tyranny of Tears,' and Mr. Hare at the Globe, with 'The Gay Lord Quex,' have waited before producing their respective pieces until holiday influences have calmed down.

On the transference, on Saturday last, to the Prince of Wales's Theatre of 'The Only Way,' Mr. Freeman Wills's adaptation of 'A Tale of Two Cities,' some few changes were made in the cast. Mr. Acton Bond replaced Mr. Sydney Brough, who himself some time earlier succeeded Mr. Ben Webster, as the Comte de Fauchet. Mr. Sleath, the representative of Charles Dornay, played also in the prologue the Marquis of Saint Evrémont, formerly taken by Mr. Acton Bond, and Mr. Paxton was substituted for Mr. Johnson as Mr. Stryver.

MR. PINERO's 'Second Mrs. Tanqueray' has been given during the week at the Dalston Theatre, Miss Lucy Wilson, a younger sister of Misses Dora and Alice de Winton, playing the heroine, a part in which she has acquired some reputation.

'A LADY OF QUALITY' has undergone at the Comedy the compression which on its first production was seen to be necessary, and is now given in four acts instead of five. It gains much by the process, which might, however, be even more strenuously carried out. Miss Eleanor Calhoun's performance of the virago is improved in all respects.

THE Garrick Theatre has been closed for rehearsals between Tuesday and Friday inclusive.

THE run at Her Majesty's of 'The Musketeers' has come to a close after one hundred and sixty performances.

ONE hears with extreme regret that the fee system, banished during the entire Irving management from the Lyceum, will be reimposed. This is indeed a retrogression, and means the substitution of discomfort and discourtesy for comfort and civility. The fee system is only to be palliated in the theatres at which it forms the sole trustworthy source of income. The houses at which it is not enforced are those which invariably stand highest in public estimation.

MR. NORMAN FORBES has obtained an extended lease of the Adelphi, at which house 'The Man in the Iron Mask' has "caught on."

'WHY SMITH LEFT HOME' is the title of a farcical comedy by Mr. G. H. Broadhurst, to be given in due course at the Strand. It will be preceded by 'A Man about Town,' also, like itself, of American origin.

It seems definitely fixed that 'Robespierre' will be given at the Lyceum on Saturday next.

MISS LYDIA THOMPSON's farewell to the stage will take place in Tom Taylor's 'Nine Points of the Law,' in which she will be supported by Mr. Lionel Brough and Mr. W. Edouin.

MR. TREE witnessed in Paris the first performance of 'Les Truands' of M. Richépin. We hear nothing, however, concerning the purchase of rights, and scarcely expect to see the representative of Pierre Gringoire as the exponent of François Villon.

'GREAT CÆSAR,' a burlesque by Mr. George Grossmith, will, it is understood, be produced during the season at the Comedy.

HENRIK IBSEN is said to be engaged on a new drama, which is expected to be published at Copenhagen next autumn.

WE hear that Signor Gabriele d'Annunzio has gone to Corfu for the purpose of completing his drama 'Gloria,' which has a political tendency.

TO CORRESPONDENTS.—F. B. O.—F. W. T.—A. H. E.—A. C.—A. F.—L. S.—B. R.—H. F.—G. H. P.—L. B.—T. B.—E. H.—P. H.—received.
C. M. P.—Not suitable for us.
No notice can be taken of anonymous communications.

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